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VOLUME V

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE

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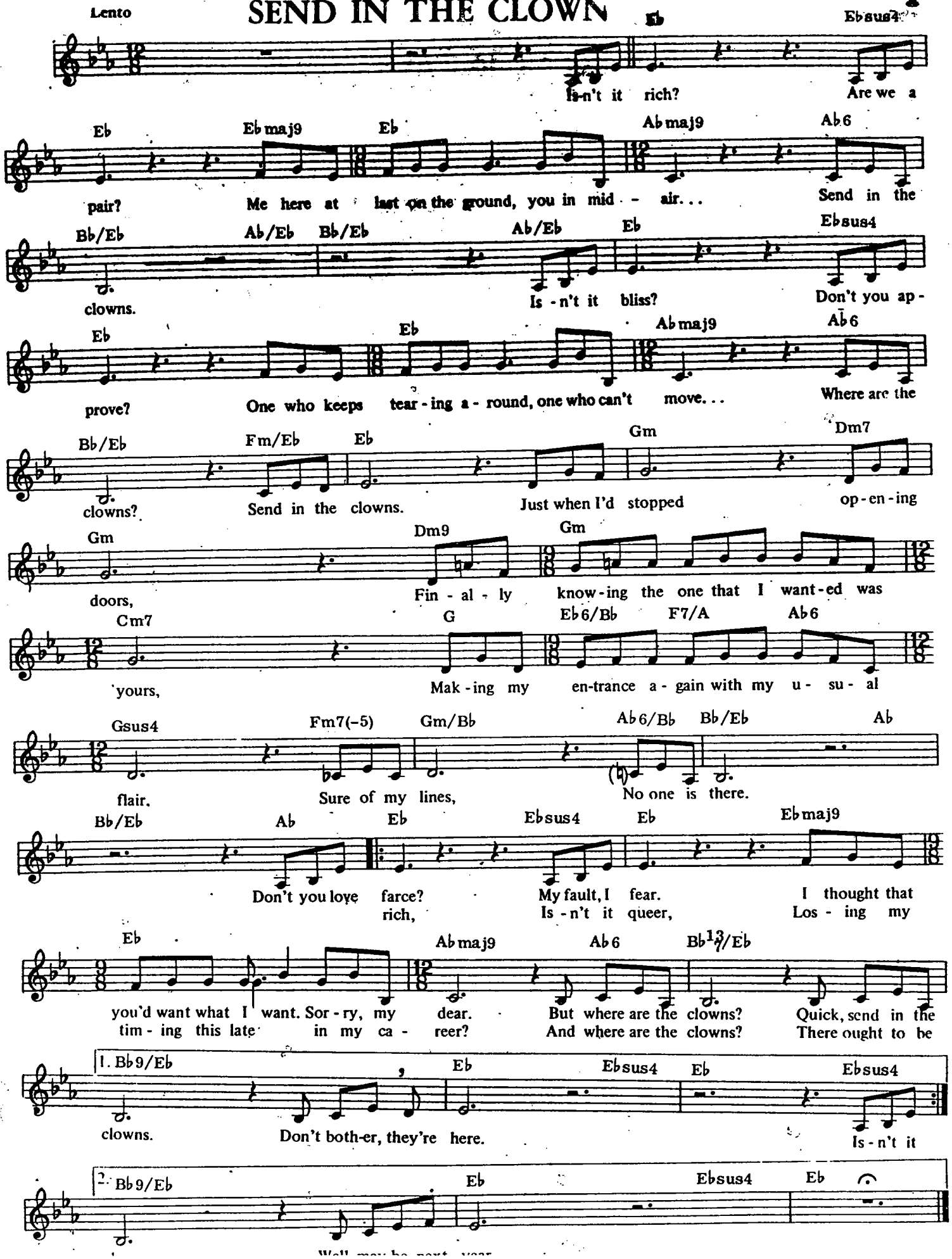
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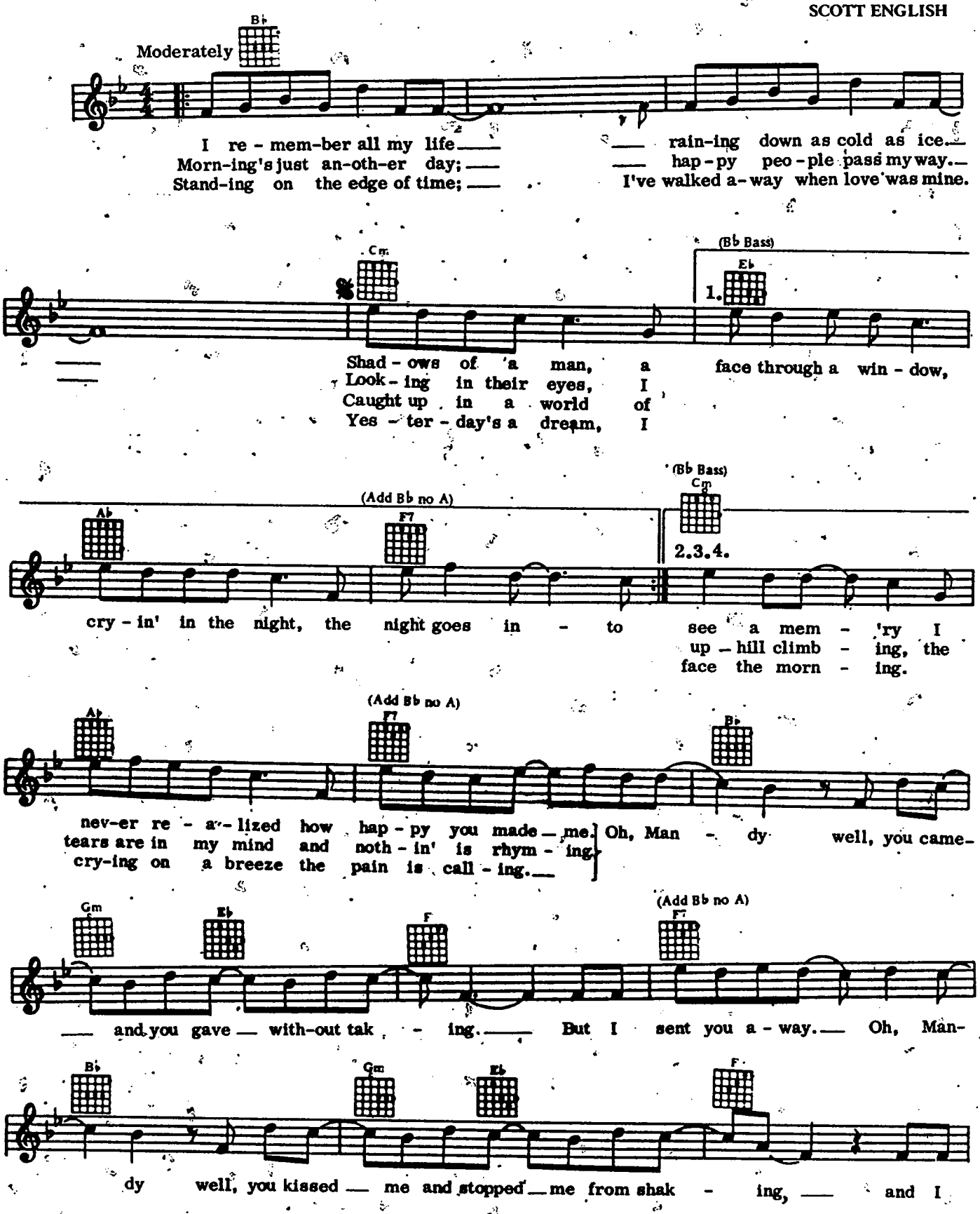
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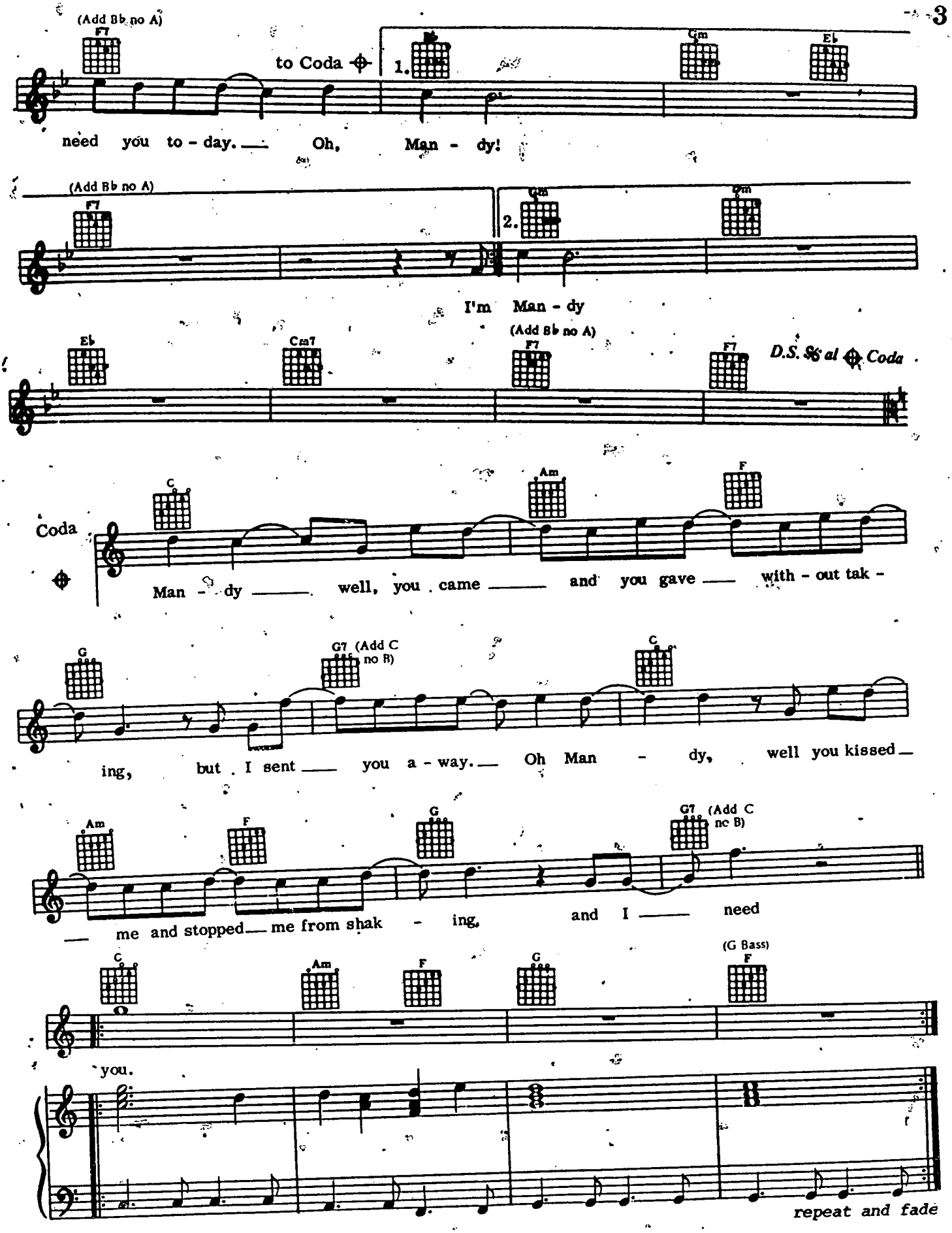
Lento



MANDY
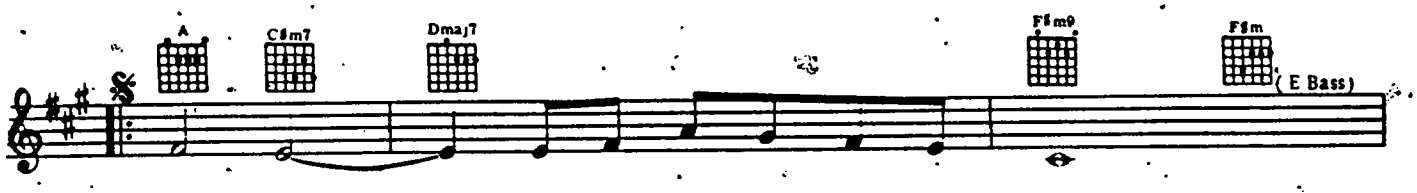
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SCOTT ENGLISH



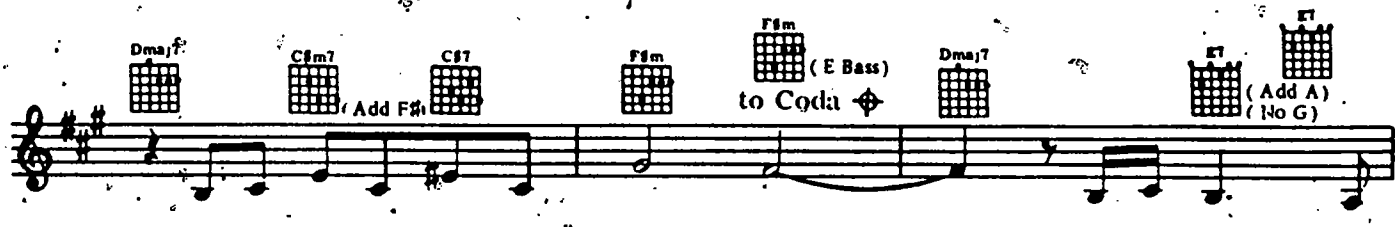

(Add Bb no A)
F7
to Coda
1.
Gm
Eb
need you to - day. Oh, Man - dy!
(Add Bb no A)
F7
2.
Gm
Dm
I'm Man - dy
Eb
Cm7
(Add Bb no A)
F7
F7
D.S. al Coda
Coda
C
Am
F
Man - dy well, you came and you gave with - out tak -
G
G7 (Add C no B)
C
ing, but I sent you a - way. Oh Man - dy, well you kissed
Am
F
G
G7 (Add C no B)
me and stopped me from shak - ing, and I need
C
Am
F
G
(G Bass)
F
you.
repeat and fade

From The Columbia Picture, Rastar Production "THE WAY WE WERE"

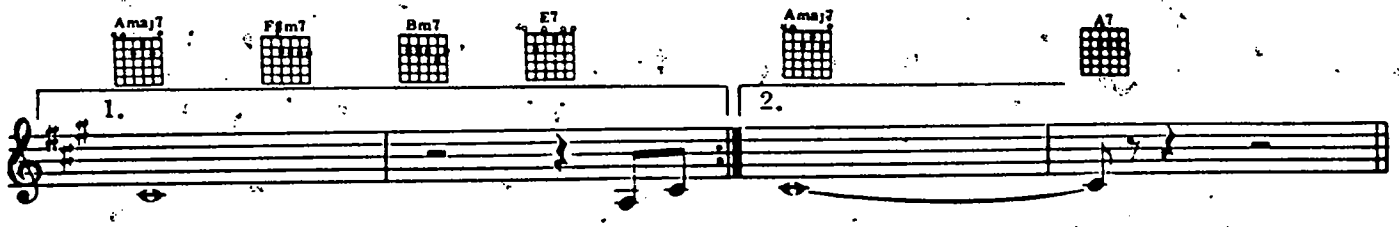
THE WAY WE WERE



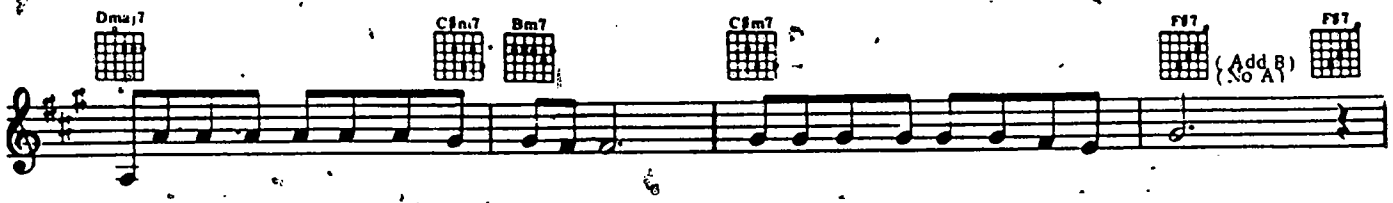
Mem - 'ries _____ light the cor - ners of my mind.
pic - tures _____ of the smiles we left be - hind,
Mem - 'ries _____ may be beau - ti - ful, and yet,



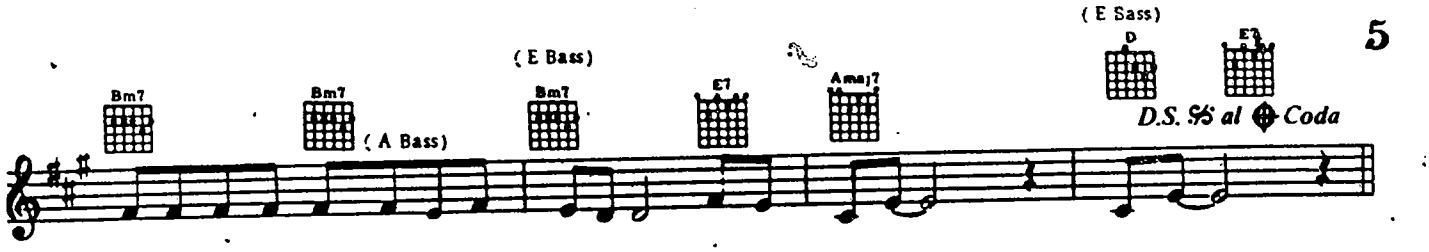
Mist - y wa - ter col - or mem - 'ries _____ of the way we
smiles we gave to one an - oth - er _____ for the way we
what's too pain - ful to re - mem - ber _____



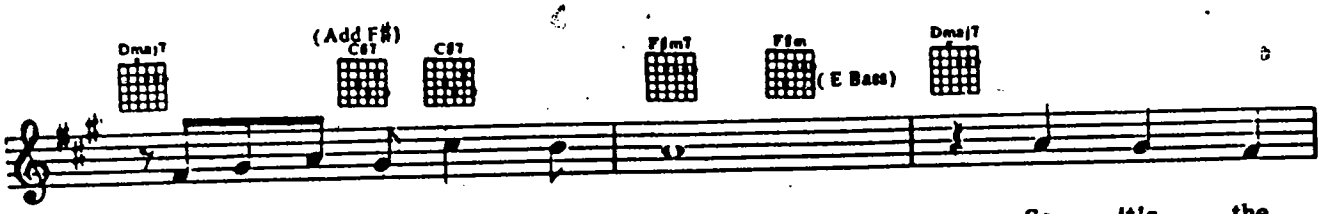
were. Scat - tered were. _____



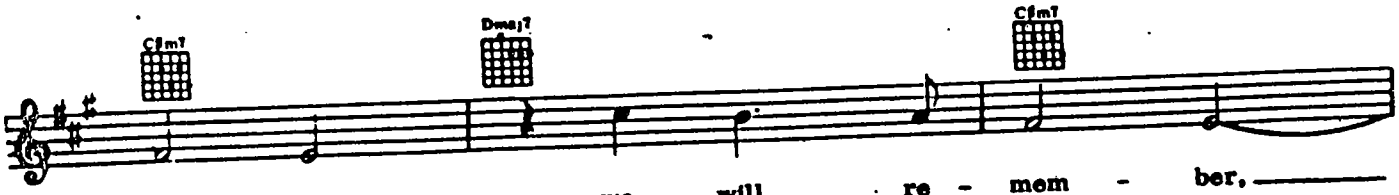
Can it be that it was all so sim-ple then, or has time re-writ-ten ev-'ry line?



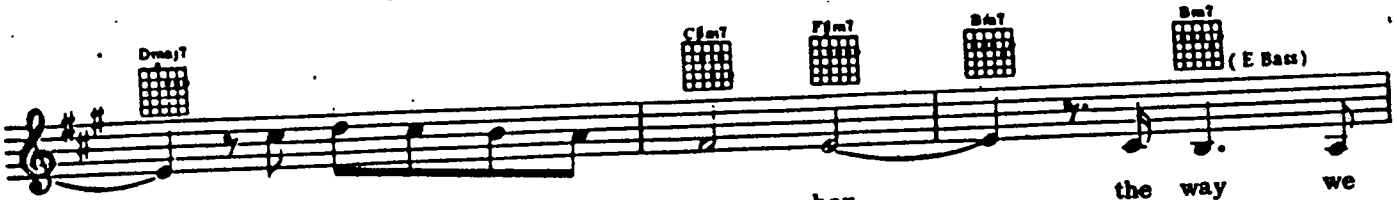
If we had the chance to do it all a-gain, tell me would we?— Could we?—
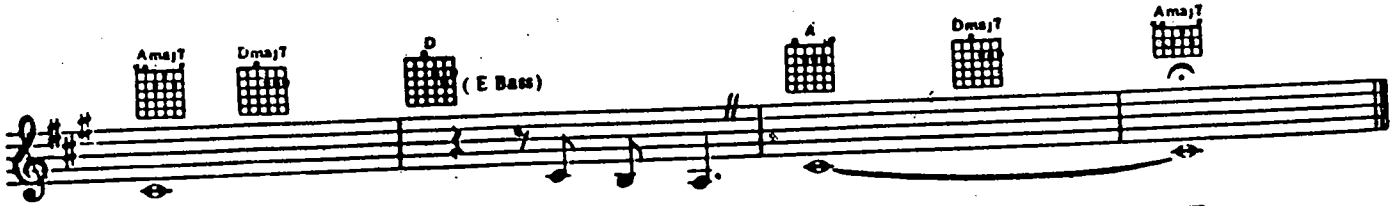


we sim-ply choose to for - get. So it's the



laugh - ter we will re - mem - ber.—
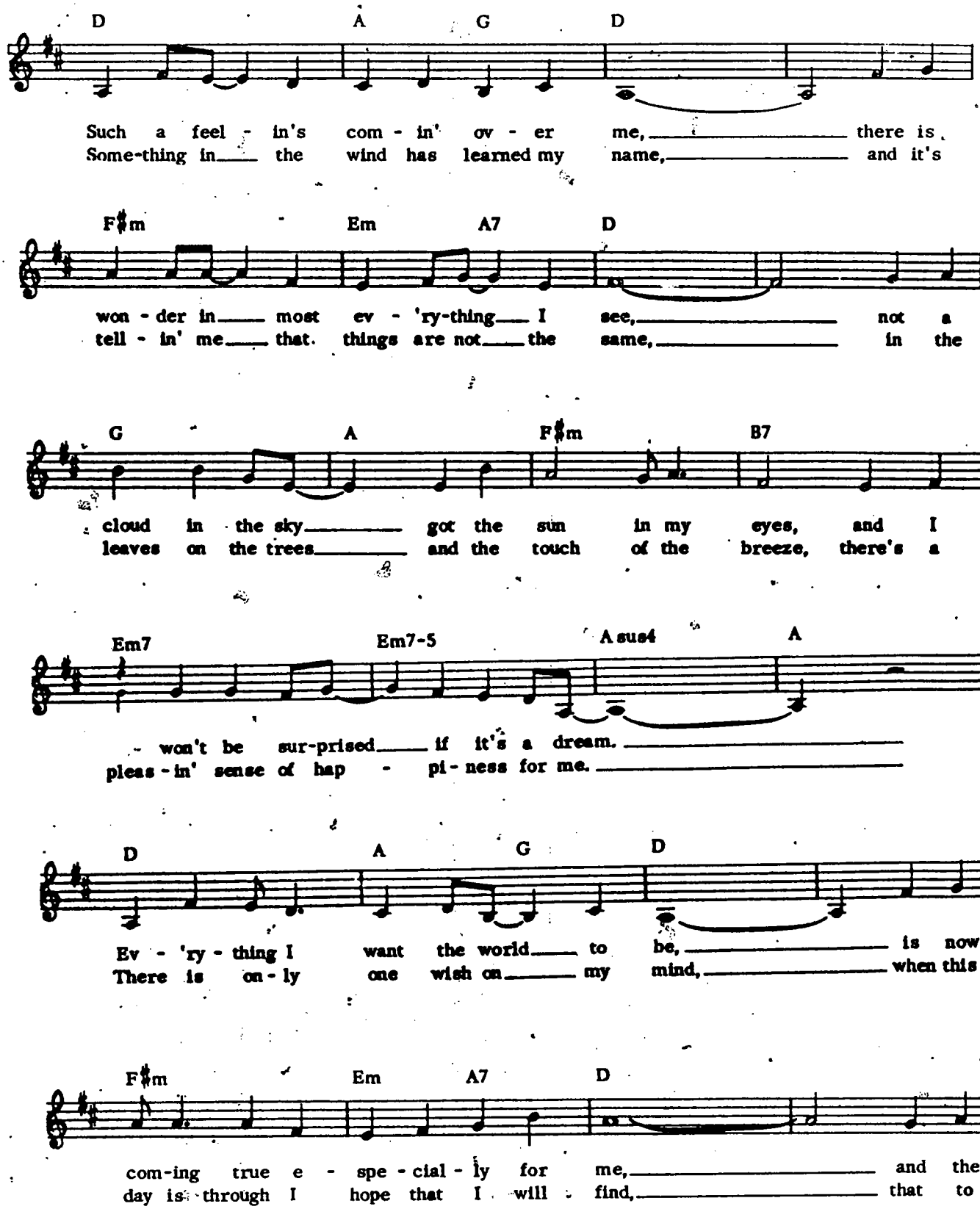


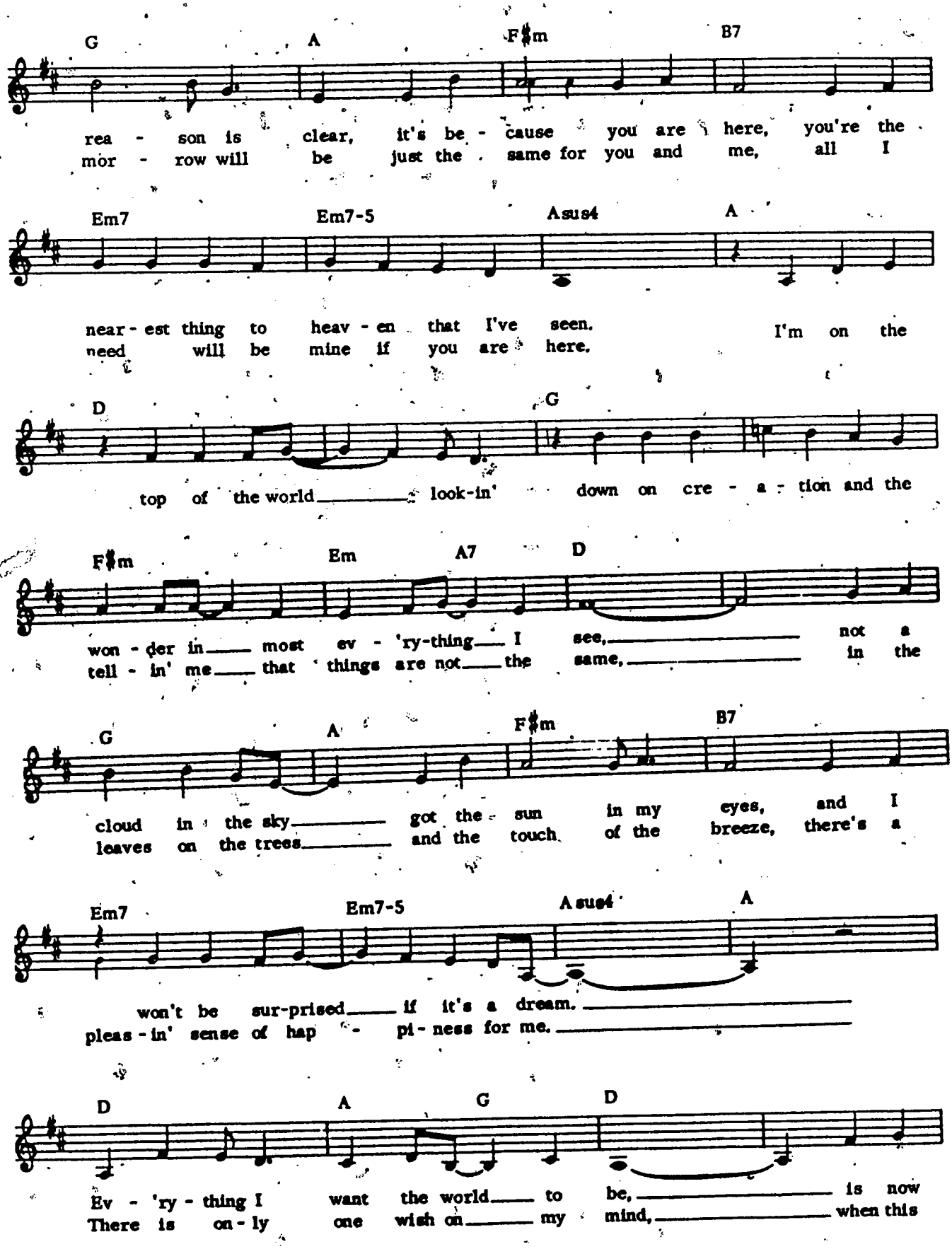
— when-ev - er we re - mem - ber — the way we
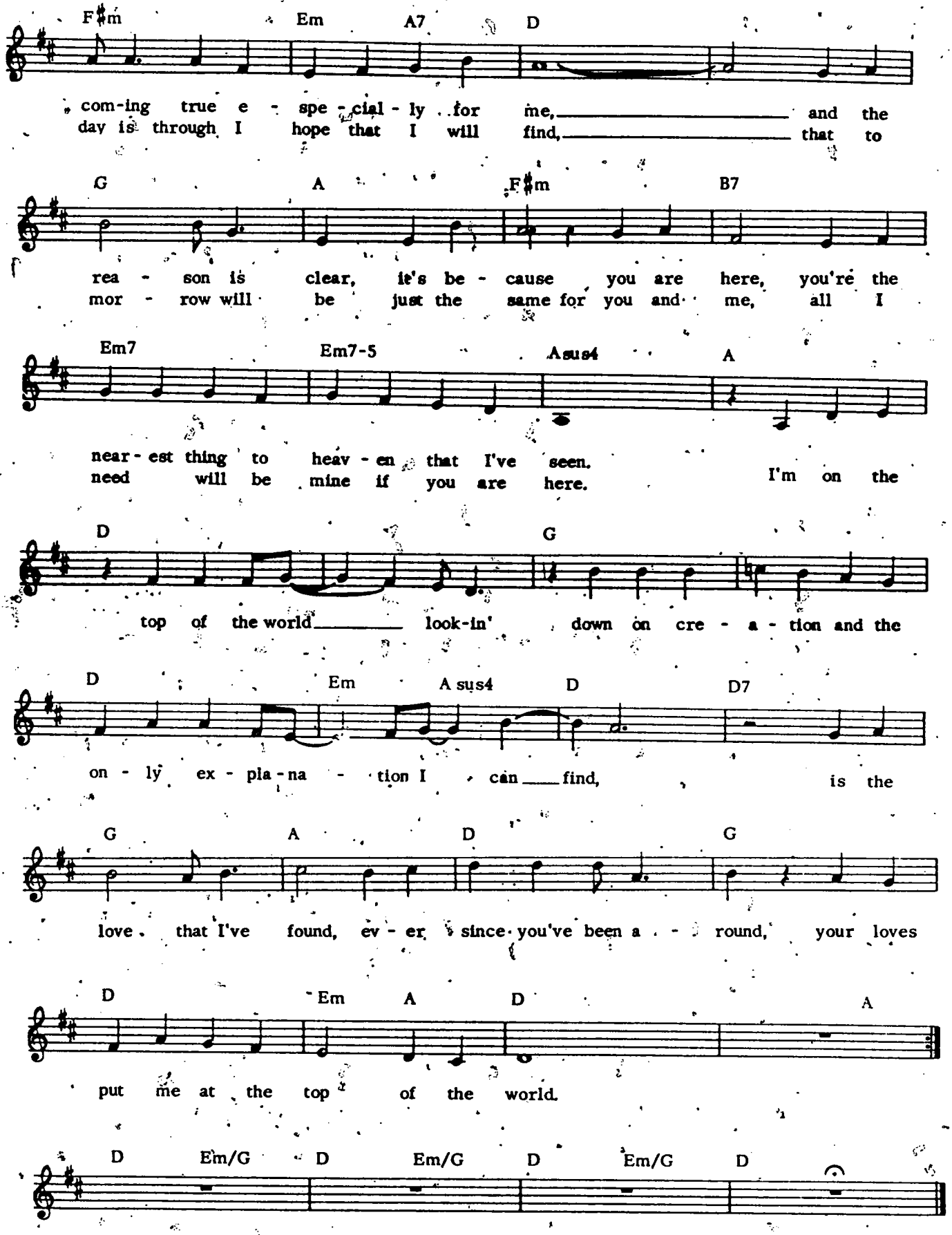


were; The way we were.—
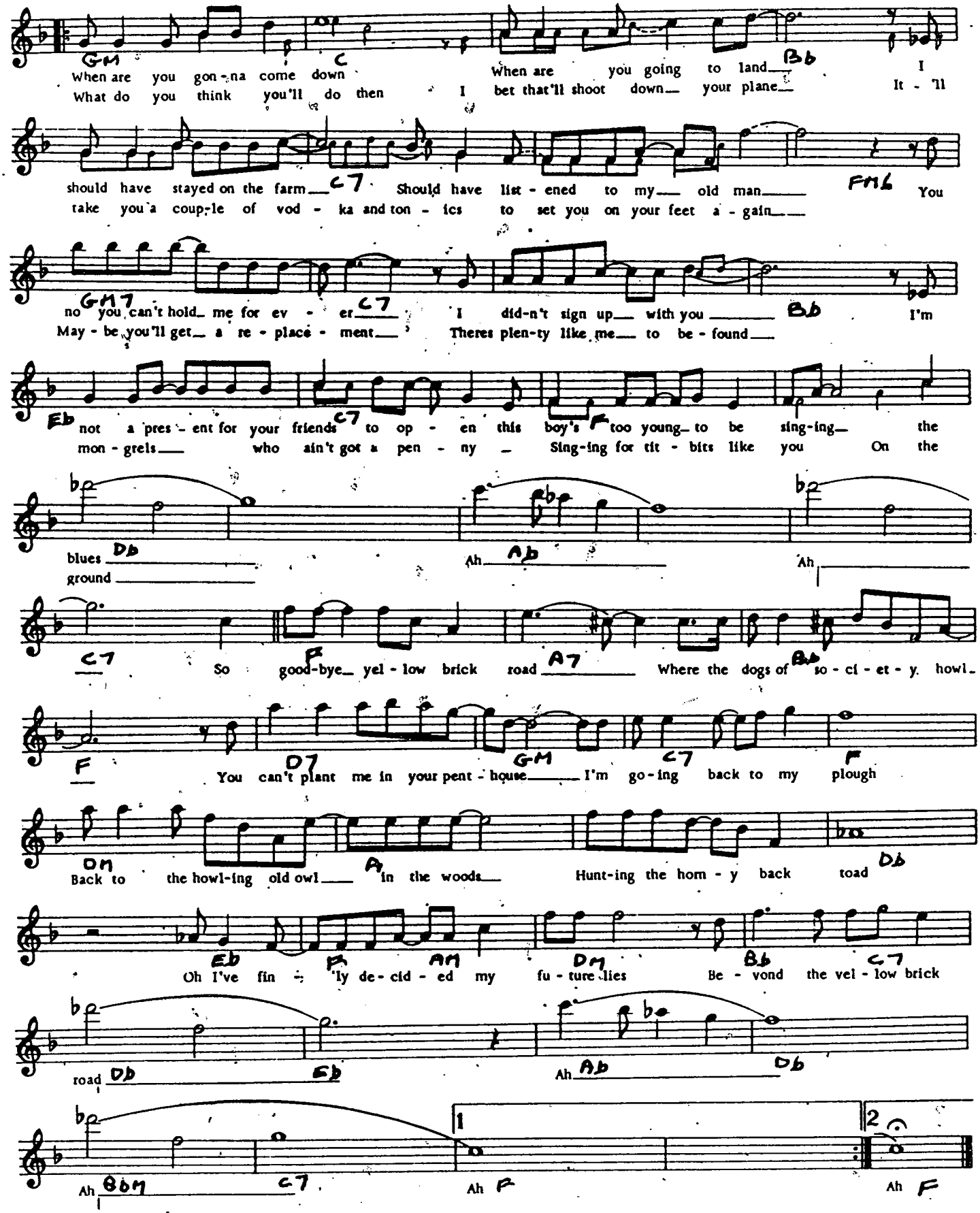
Top Of The World




G A F♯m B7
rea - son is clear, it's be - cause you are here, you're the
mor - row will be just the same for you and me, all I
Em7 Em7-5 Asus4 A
near - est thing to heav - en that I've seen. I'm on the
need will be mine if you are here.
D G
top of the world look-in' down on cre - a - tion and the
F♯m Em A7 D
won - der in most ev - 'ry-thing I see, not a
tell - in' me that things are not the same, in the
G A F♯m B7
cloud in the sky got the sun in my eyes, and I
leaves on the trees and the touch of the breeze, there's a
Em7 Em7-5 Asus4 A
won't be sur-prised if it's a dream.
pleas - in' sense of hap - pi - ness for me.
D A G D
Ev - 'ry - thing I want the world to be, is now
There is on - ly one wish on my mind, when this

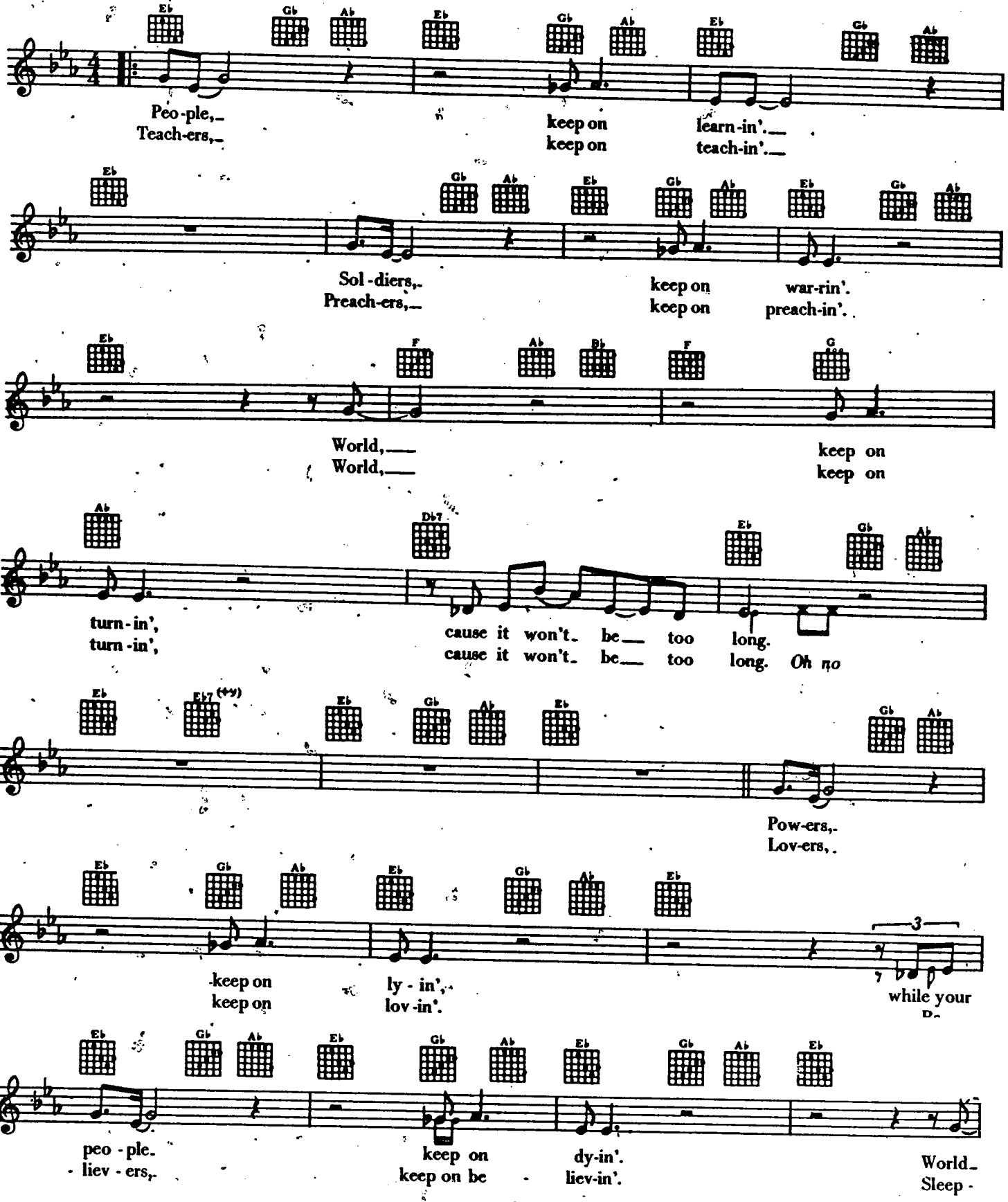

F♯m Em A7 D
com-ing true e - spe - cial - ly for me, and the
day is through I hope that I will find, that to
G A F♯m B7
rea - son is clear, it's be - cause you are here, you're the
mor - row will be just the same for you and me, all I
Em7 Em7-5 Asus4 A
near - est thing to heav - en that I've seen.
need will be mine if you are here.
I'm on the
D G
top of the world look-in' down on cre - a - tion and the
D Em A sus4 D D7
on - ly ex - pla - na - tion I can find, is the
G A D G
love that I've found, ev - er since you've been a - round, your loves
D Em A D A
put me at the top of the world.
D Em/G D Em/G D Em/G D

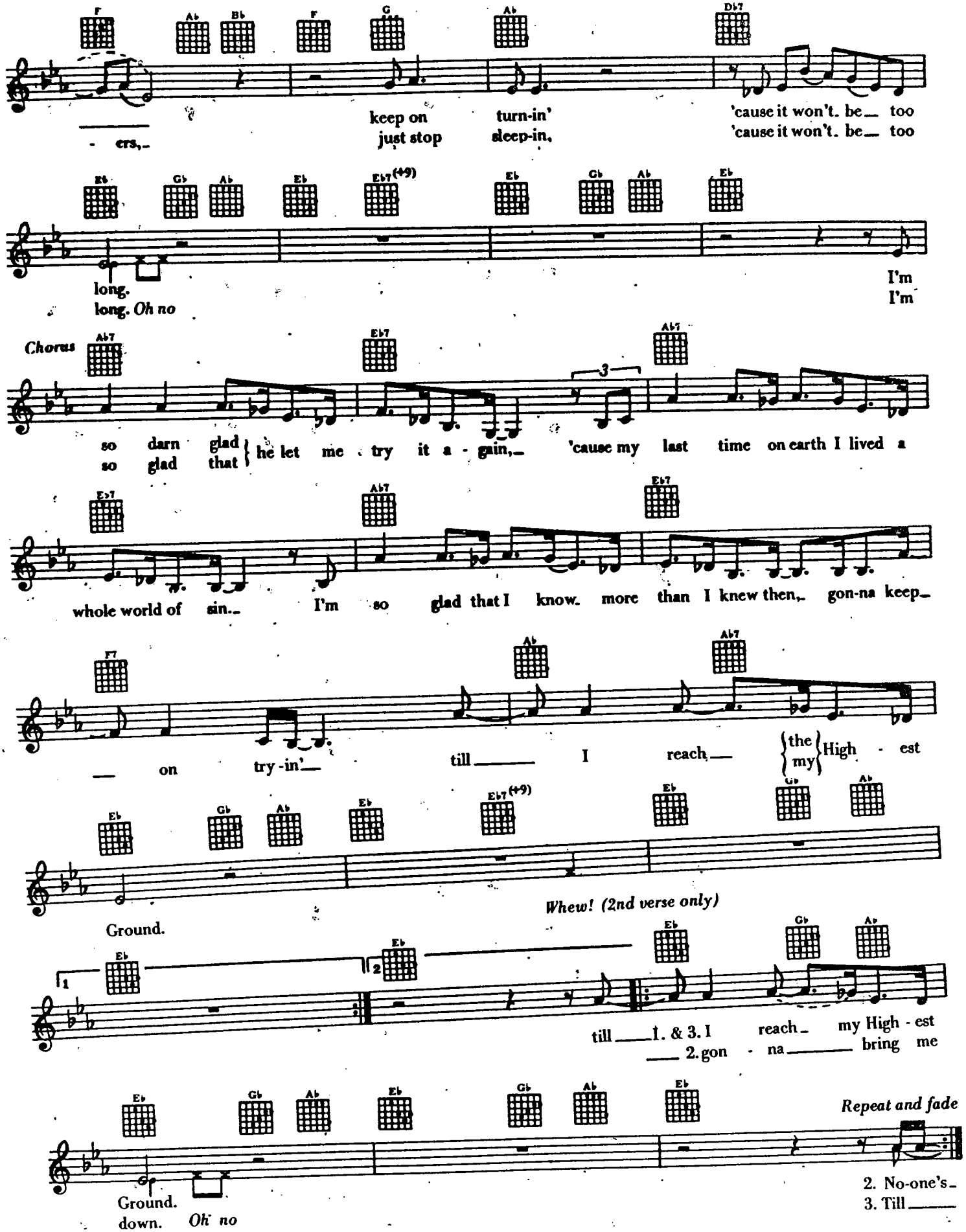
GOODBYE YELLOW BRICK ROAD



HIGHER GROUND

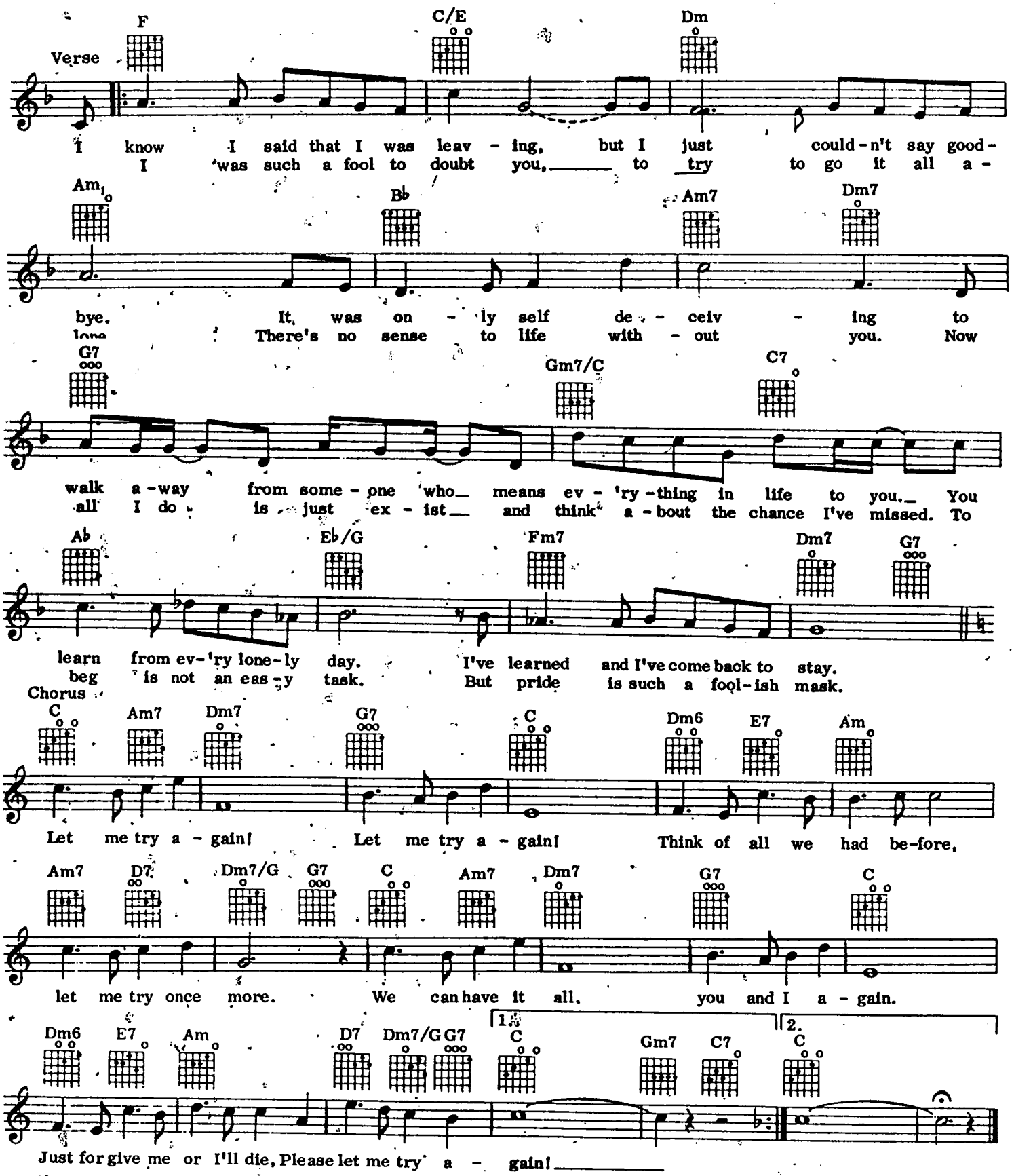
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STEVIE WONDER
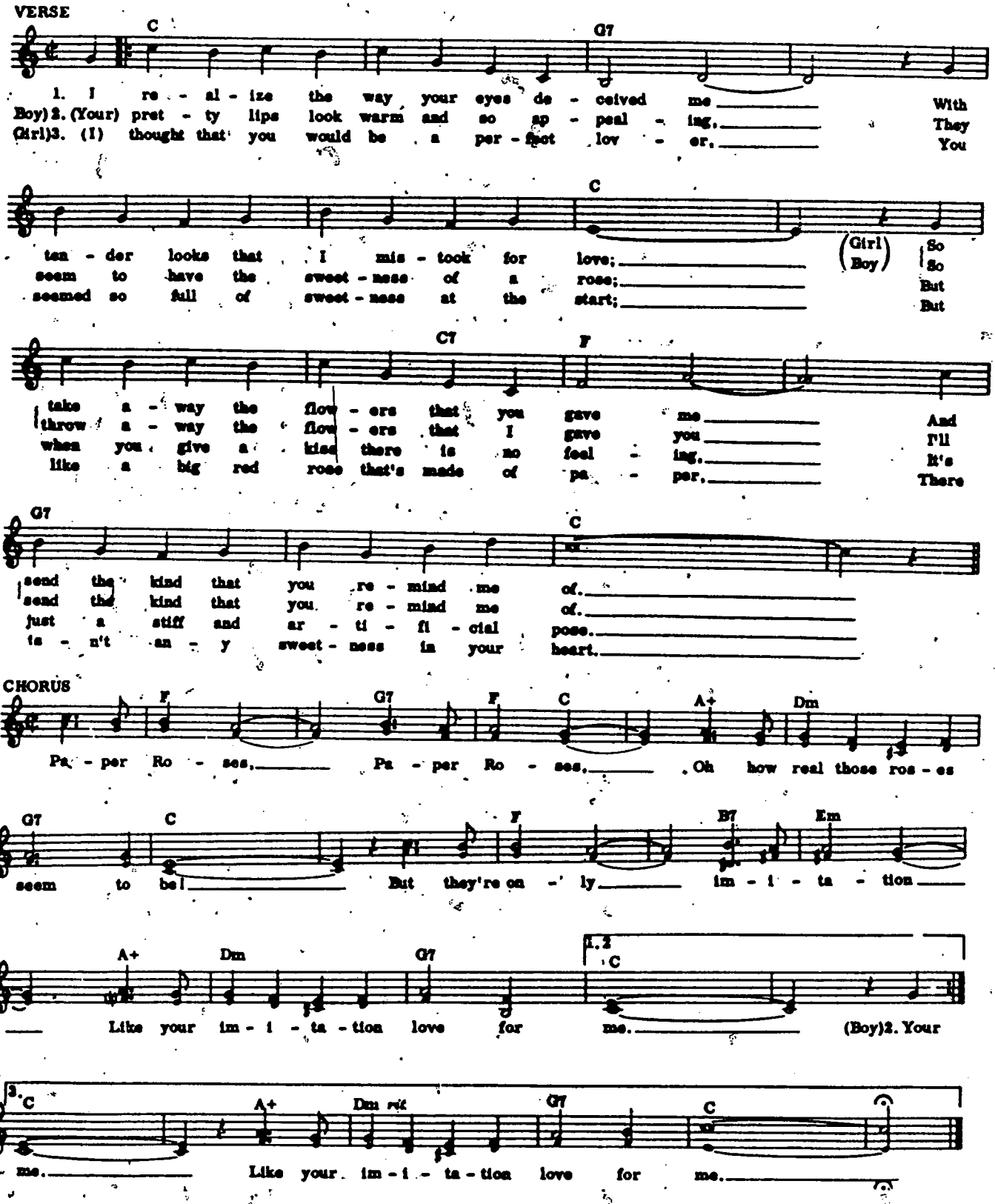



- ers,_ keep on turn-in' 'cause it won't. be__ too
just stop sleep-in, 'cause it won't. be__ too
long.
long. Oh no
I'm
I'm
Chorus
so darn glad
so glad that
he let me try it a - gain,_ 'cause my last time on earth I lived a
whole world of sin._ I'm so glad that I know. more than I knew then,_ gon-na keep_
__ on try-in'__ till ____ I reach__ the my High - est
Ground.
Whew! (2nd verse only)
till ____ 1. & 3. I reach_ my High - est
____ 2. gon - na ____ bring me
Ground.
down. Oh no
Repeat and fade
2. No-one's_
3. Till ____

LET ME TRY AGAIN

English Lyric by
PAUL ANKA and SAMMY CAHN
Music by CARAVELLI

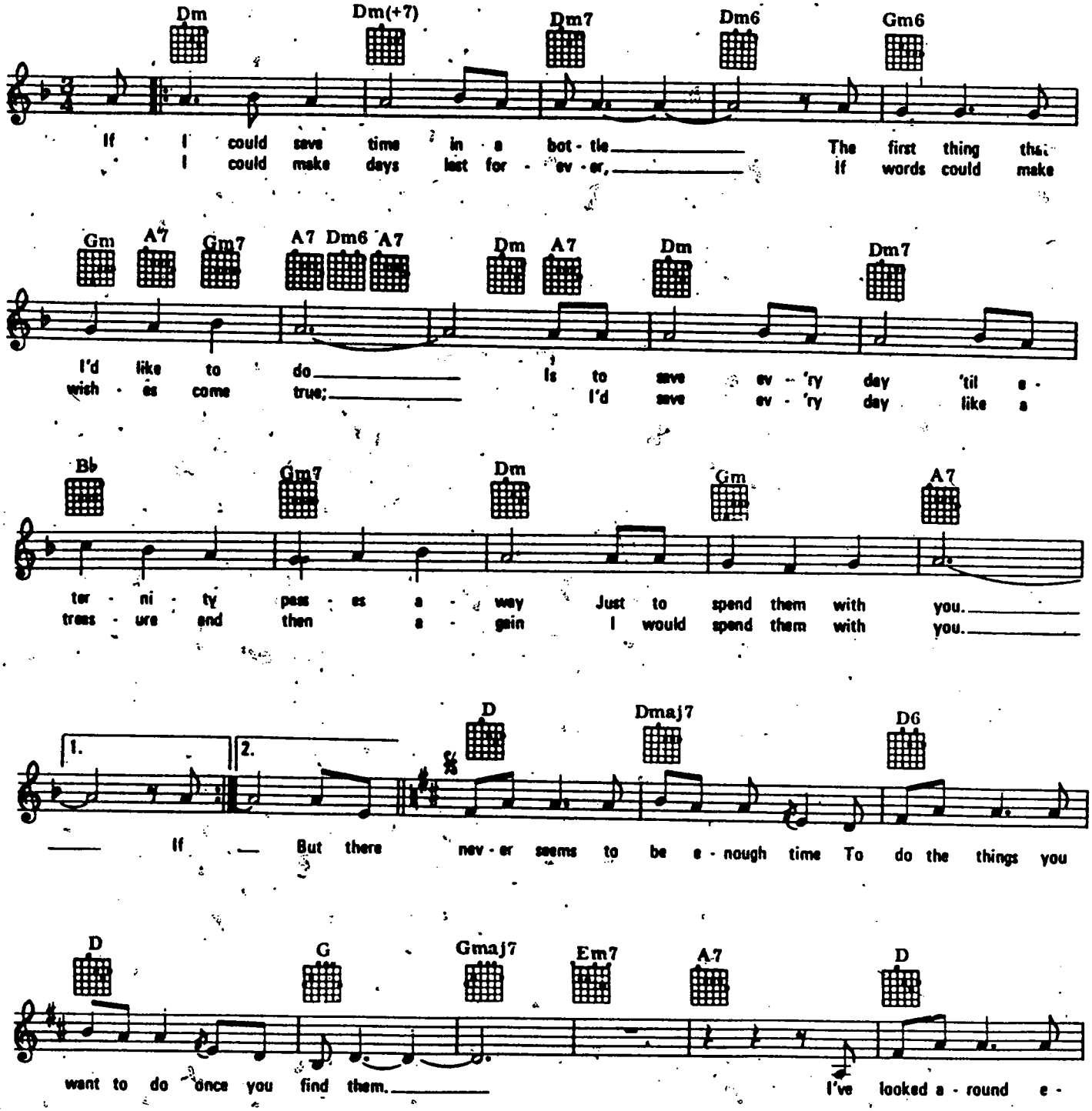


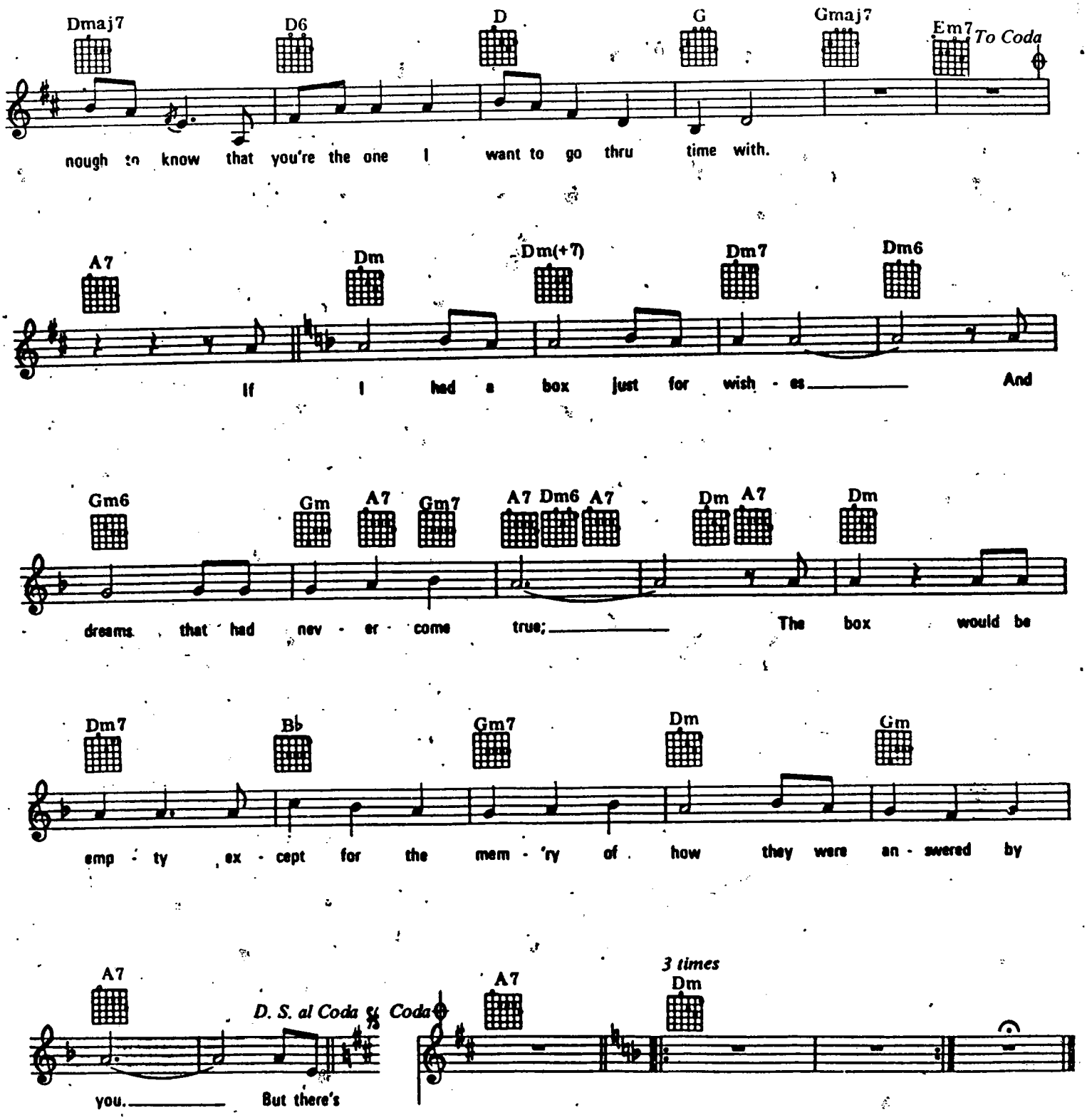
PAPER ROSES


VERSE
C
G7
1. I re - al - ize the way your eyes de - ceived me
(Boy)2. (Your) pret - ty lips look warm and so ap - peal - ing,
(Girl)3. (I) thought that you would be a per - fect lov - er,
With
They
You
C
ten - der looks that I mis - took for love;
seem to have the sweet - ness of a rose;
seemed so full of sweet - ness at the start;
(Girl) (Boy)
So
So
But
But
C7
F
take a - way the flow - ers that you gave me
throw a - way the flow - ers that I gave you
when you give a kiss there is no feel - ing.
like a big red rose that's made of pa - per.
And
I'll
It's
There
G7
C
send the kind that you re - mind me of.
send the kind that you re - mind me of.
just a stiff and ar - ti - fi - cial pose.
is - n't an - y sweet - ness in your heart.
CHORUS
F
G7
F
C
A+
Dm
Pa - per Ro - ses. Pa - per Ro - ses. Oh how real those ros - es
G7
C
F
B7
Em
seem to be! But they're on - ly im - i - ta - tion
A+
Dm
G7
1.2
C
Like your im - i - ta - tion love for me. (Boy)2. Your
3.
C
A+
Dm rit
G7
C
me. Like your im - i - ta - tion love for me.

TIME IN A BOTTLE

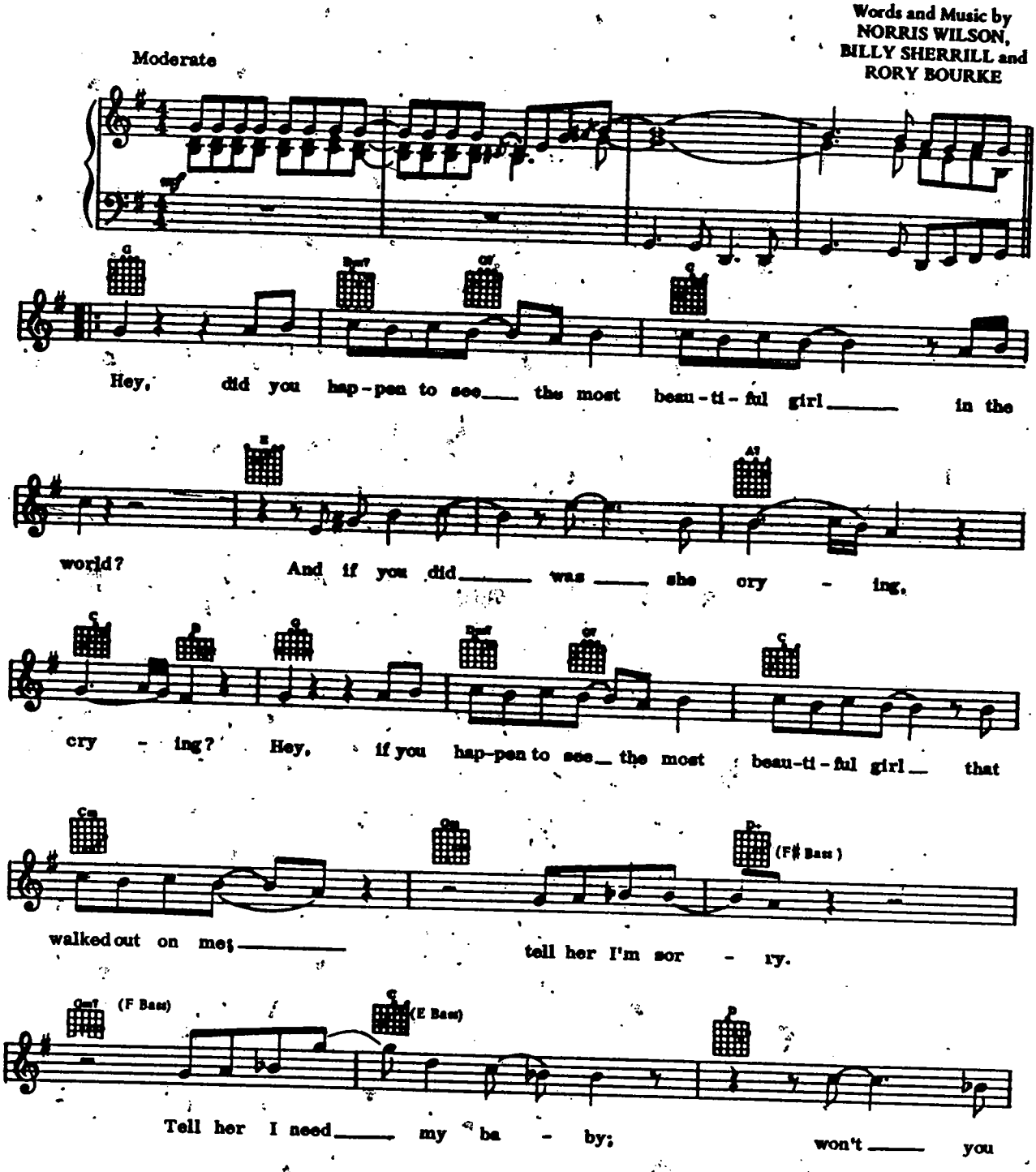
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JIM CROCE

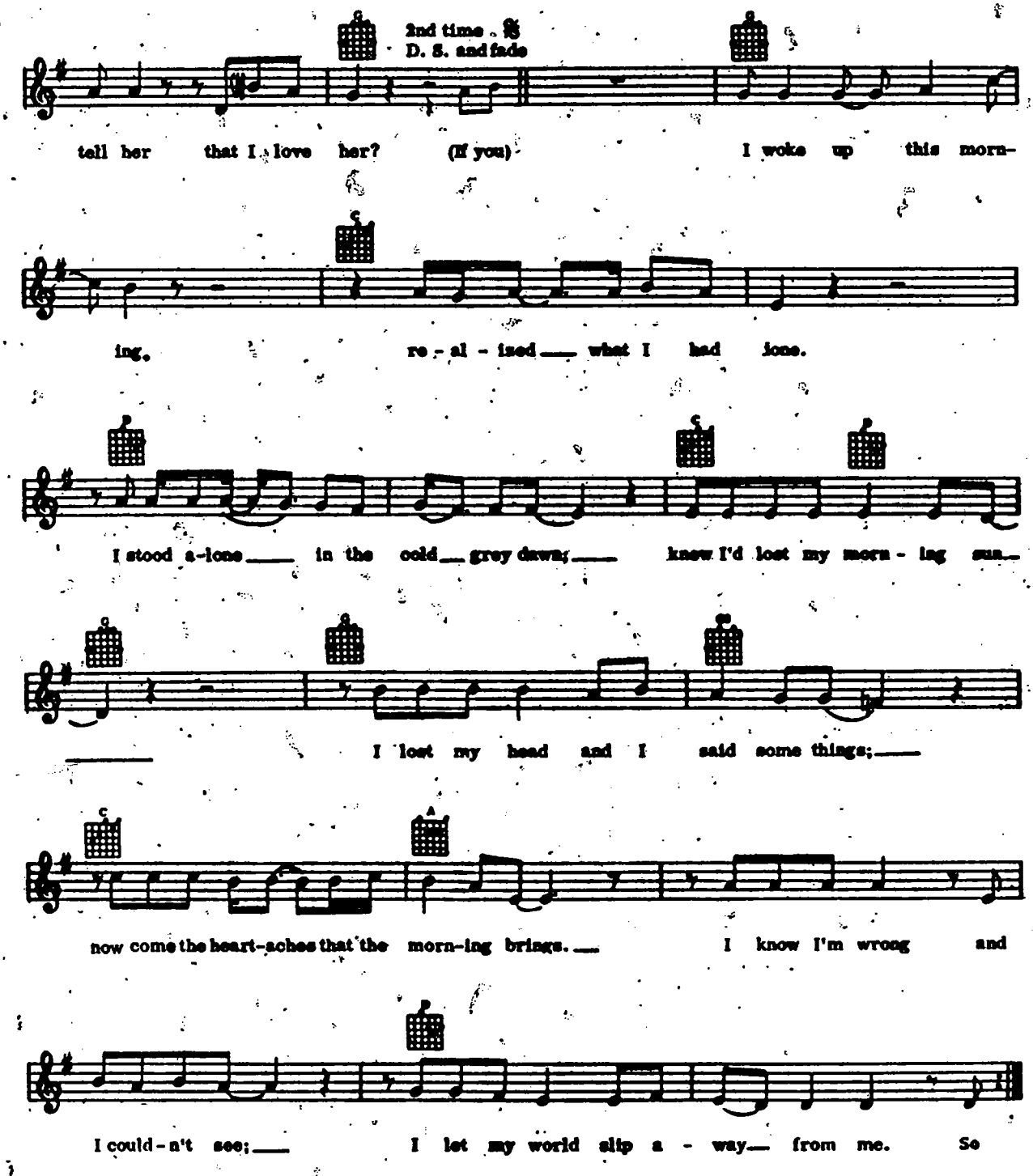



Dmaj7 D6 D G Gmaj7 Em7 To Coda
nough to know that you're the one I want to go thru time with.
A7 Dm Dm(+7) Dm7 Dm6
If I had a box just for wish - es And
Gm6 Gm A7 Gm7 A7 Dm6 A7 Dm A7 Dm
dreams that had nev - er come true; The box would be
Dm7 B♭ Gm7 Dm Gm
emp - ty ex - cept for the mem - 'ry of how they were an - swered by
A7 D. S. al Coda Coda
you. But there's
A7 3 times Dm

THE MOST BEAUTIFUL GIRL

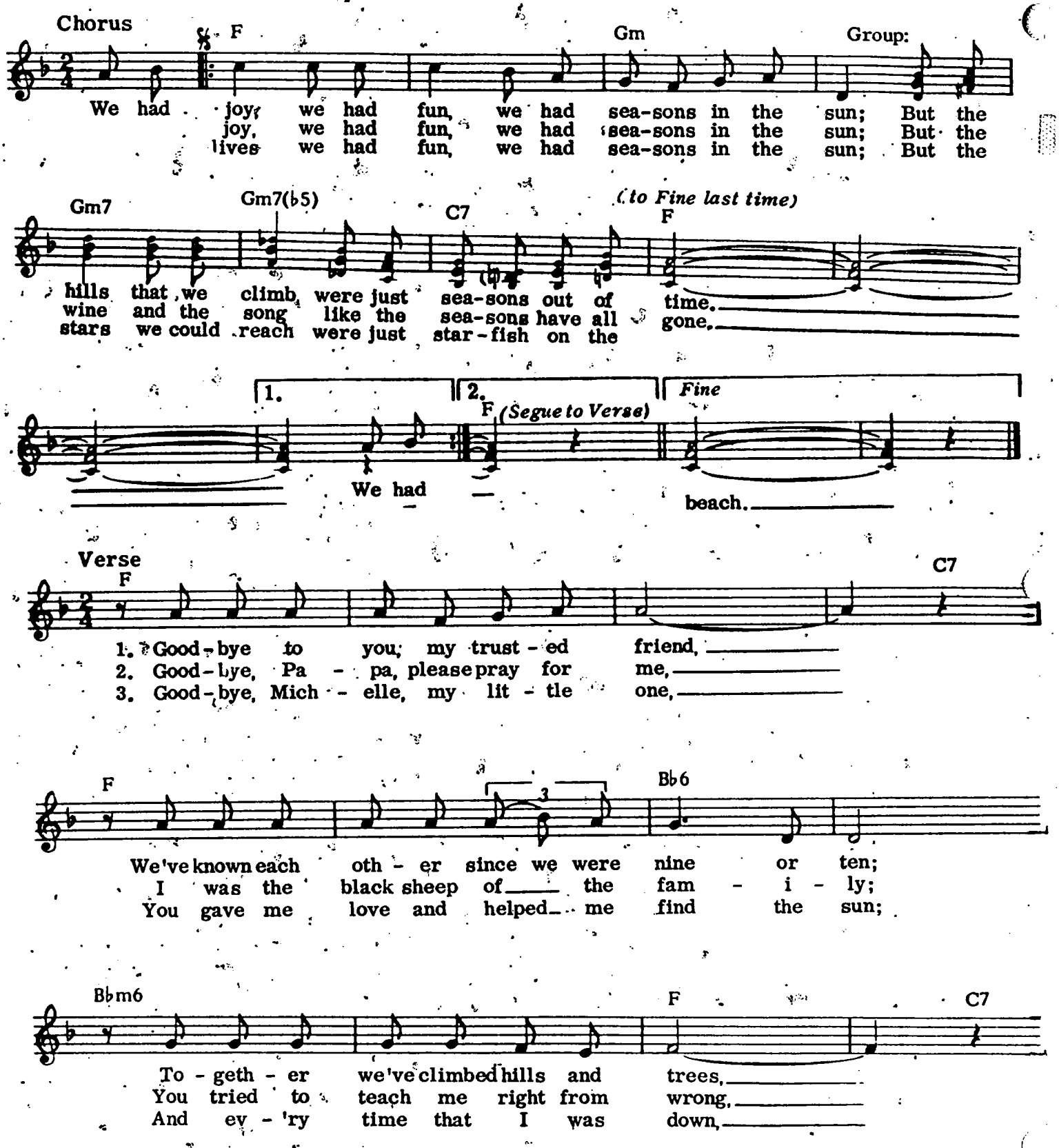
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BILLY SHERRILL and
RORY BOURKE

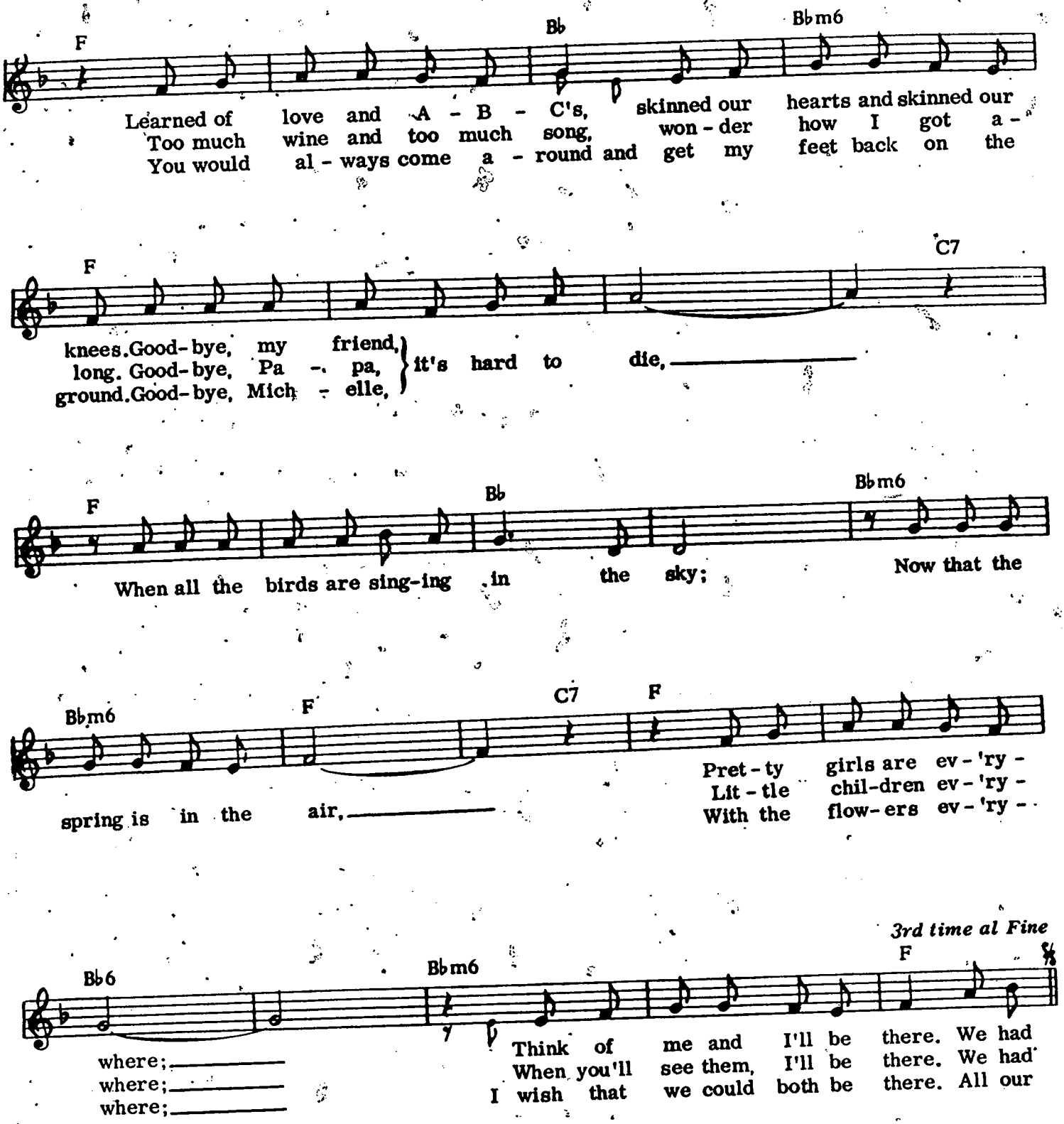



2nd time . 𝄋
D. S. and fade
tell her that I love her? (If you) I woke up this morn-
ing. re - al - ised what I had done.
I stood a-lone in the cold grey dawn; knew I'd lost my morn - ing sun
I lost my head and I said some things;
now come the heart-aches that the morn-ing brings. I know I'm wrong and
I could-n't see; I let my world slip a - way from me. So

Seasons in the Sun

(Le Moribond)

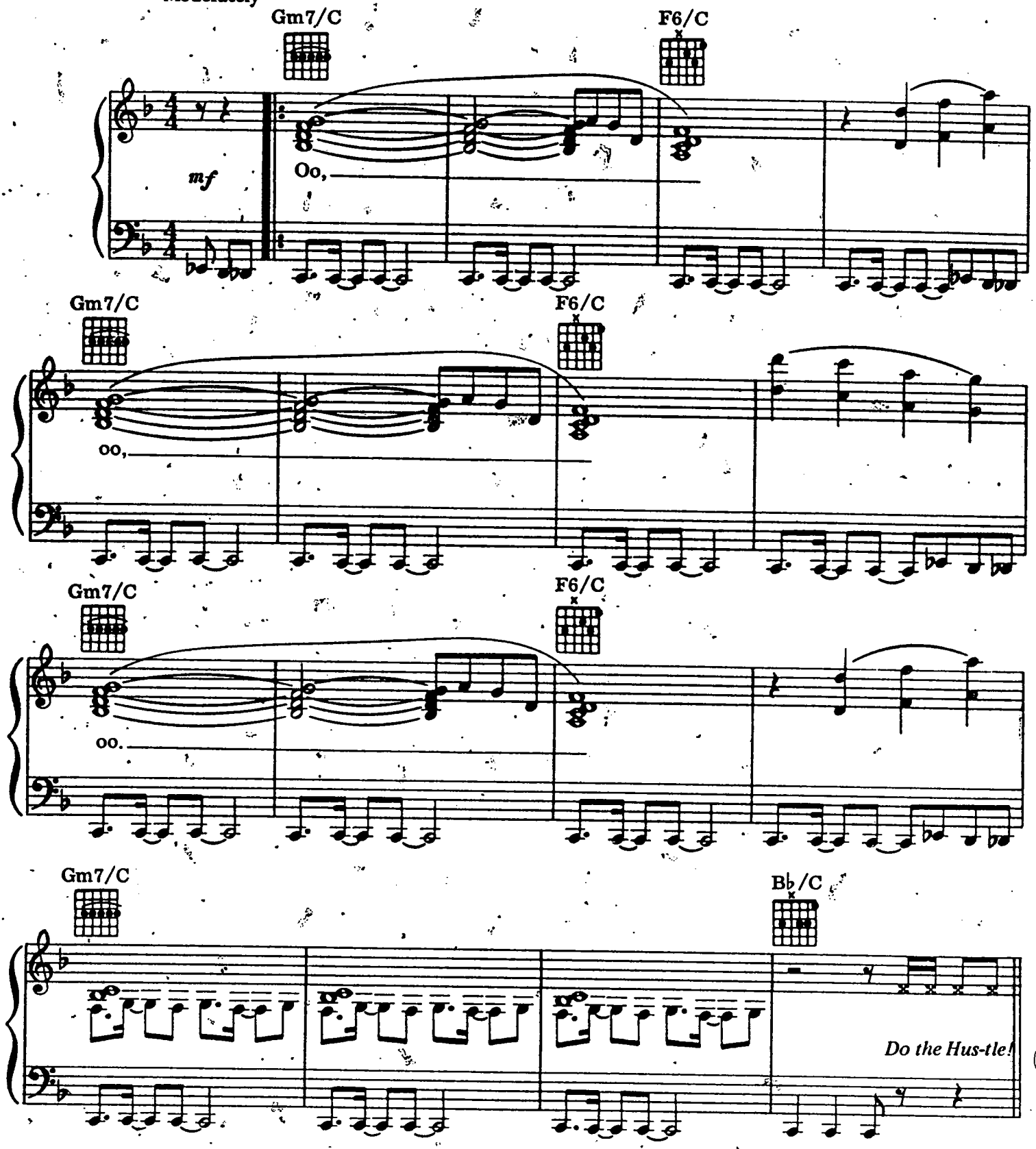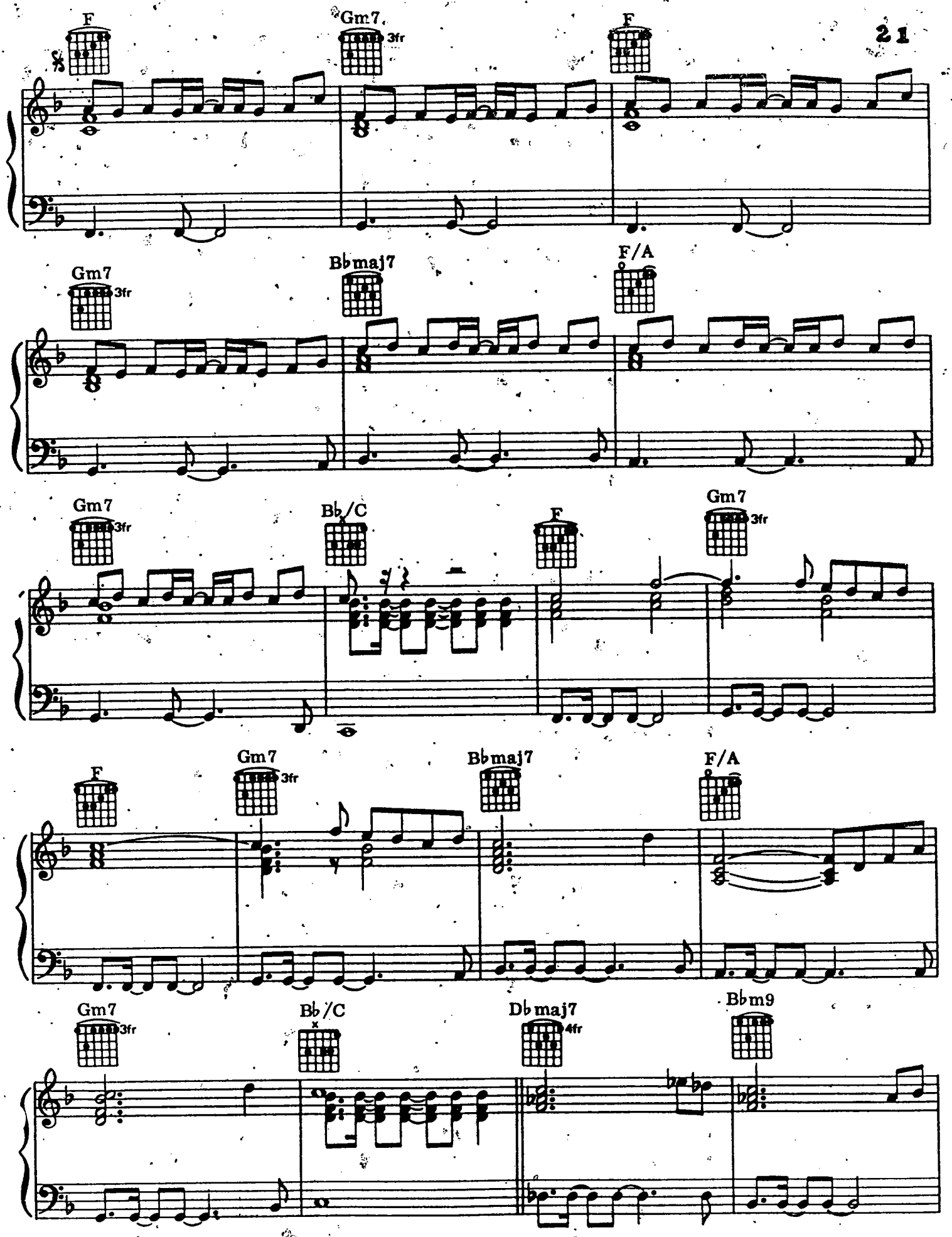



F
Bb
Bbm6
Learned of love and A - B - C's, skinned our hearts and skinned our
Too much wine and too much song, won - der how I got a -
You would al - ways come a - round and get my feet back on the
F
C7
knees. Good-bye, my friend,
long. Good-bye, Pa - pa,
ground. Good-bye, Mich - elle,
it's hard to die,
F
Bb
Bbm6
When all the birds are sing-ing in the sky; Now that the
Bbm6
F
C7
F
spring is in the air,
Pret - ty girls are ev - 'ry -
Lit - tle chil-dren ev - 'ry -
With the flow-ers ev - 'ry -
3rd time al Fine
Bb6
Bbm6
F
where;
where;
where;
Think of me and I'll be there. We had
When you'll see them, I'll be there. We had
I wish that we could both be there. All our
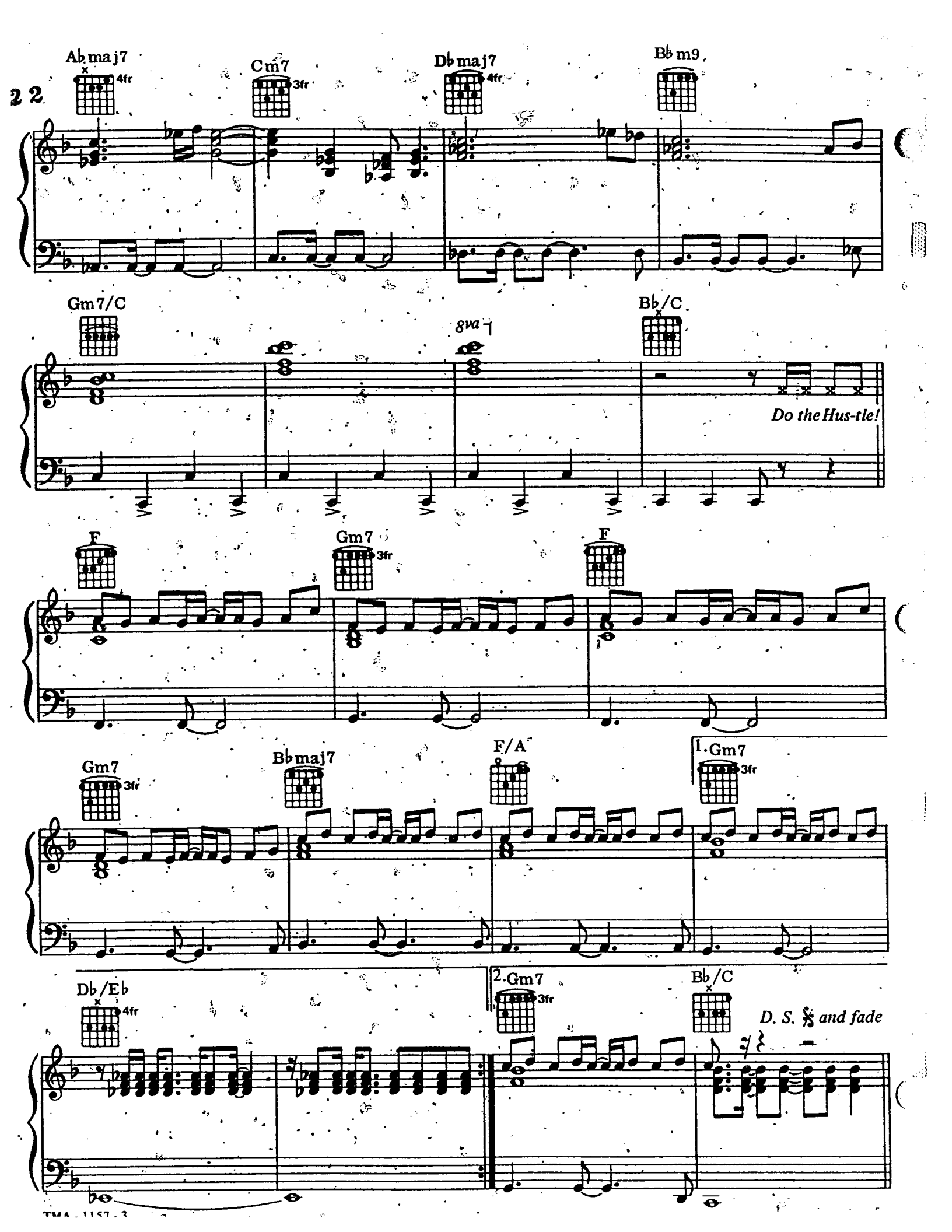
THE HUSTLE

Music by
VAN McCOY

Moderately

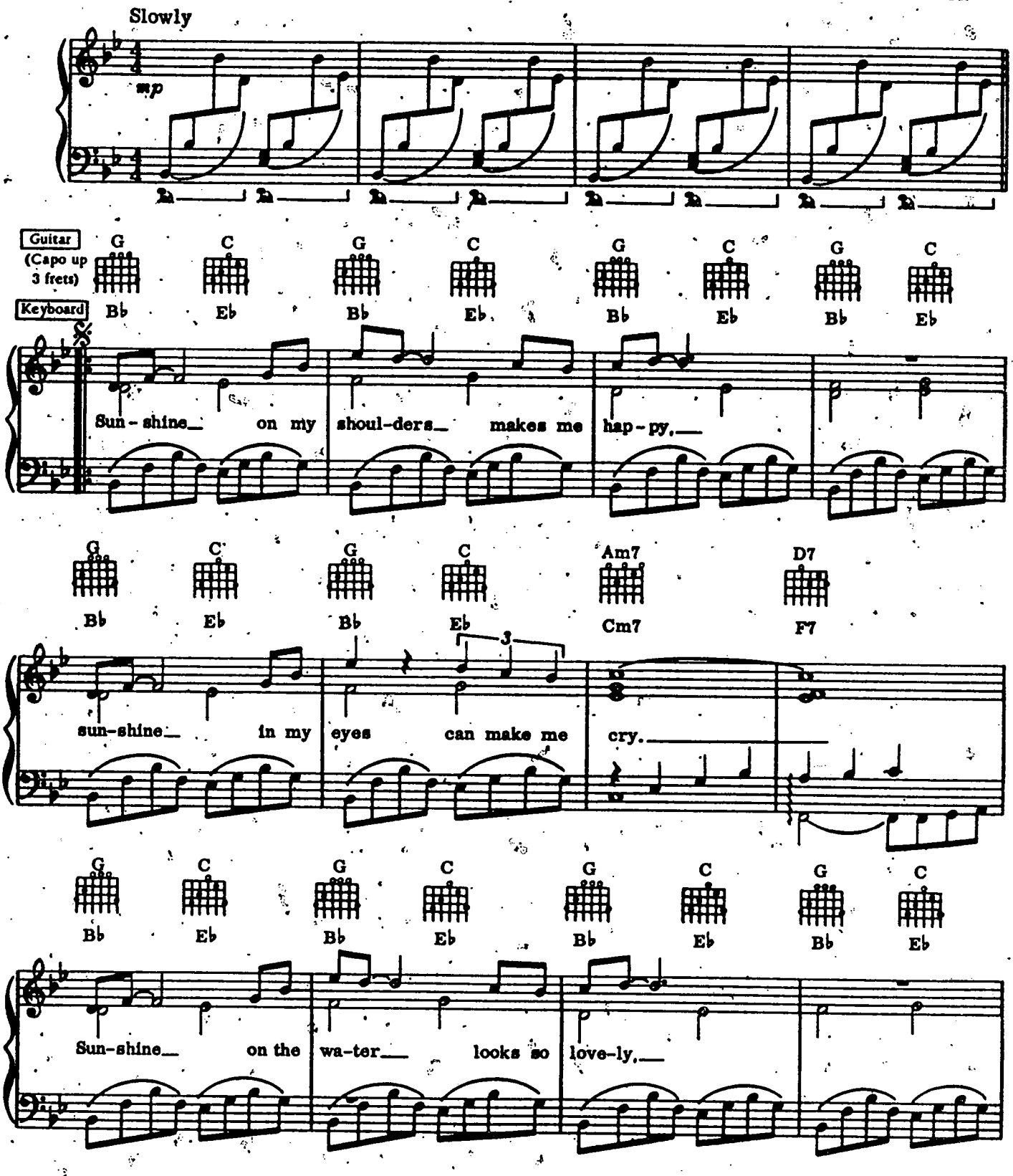


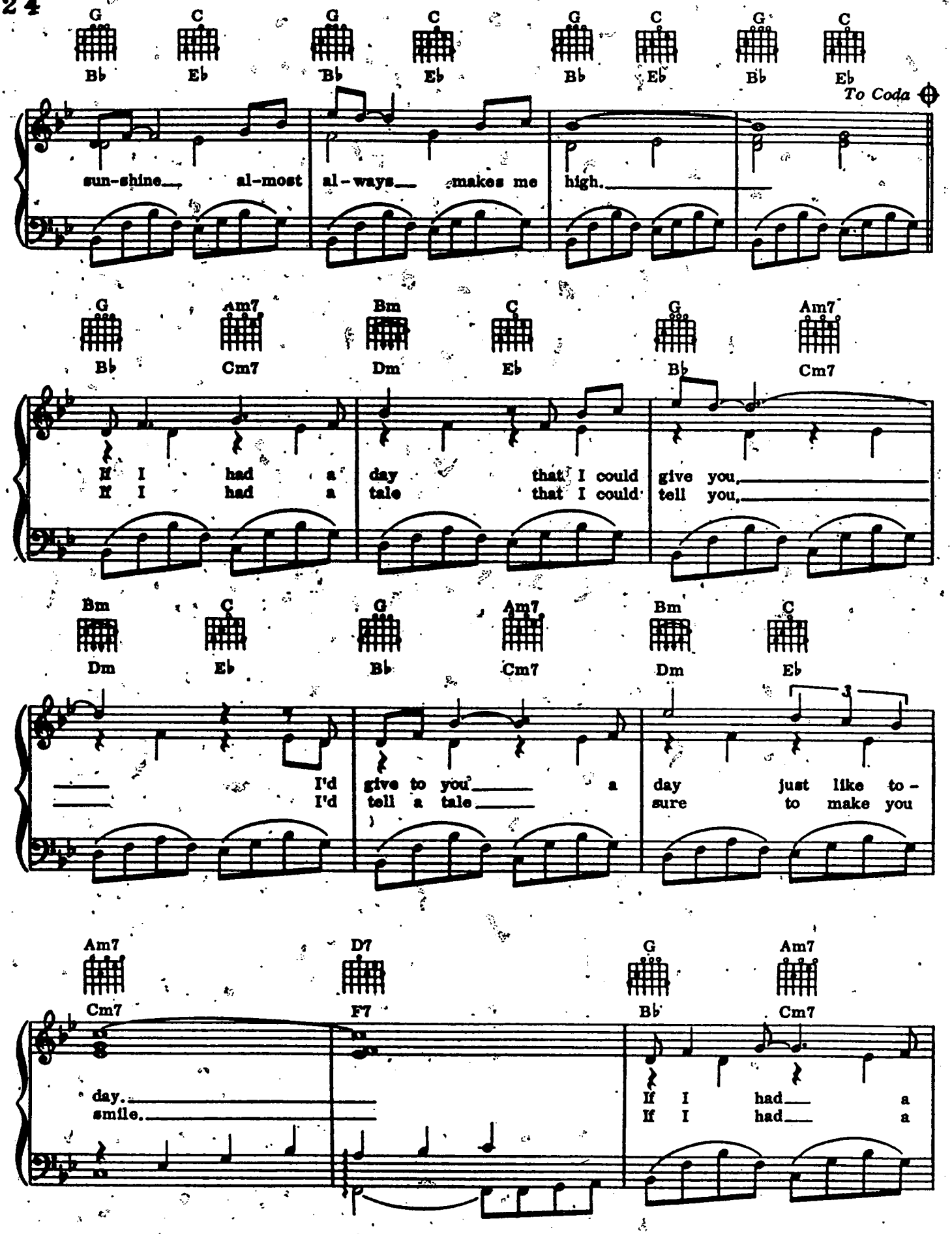

F
Gm7 3fr
F
Gm7 3fr
Bbmaj7
F/A
Gm7 3fr
Bb/C
F
Gm7 3fr
F
Gm7 3fr
Bbmaj7
F/A
Gm7 3fr
Bb/C
Dbmaj7 4fr
Bbm9

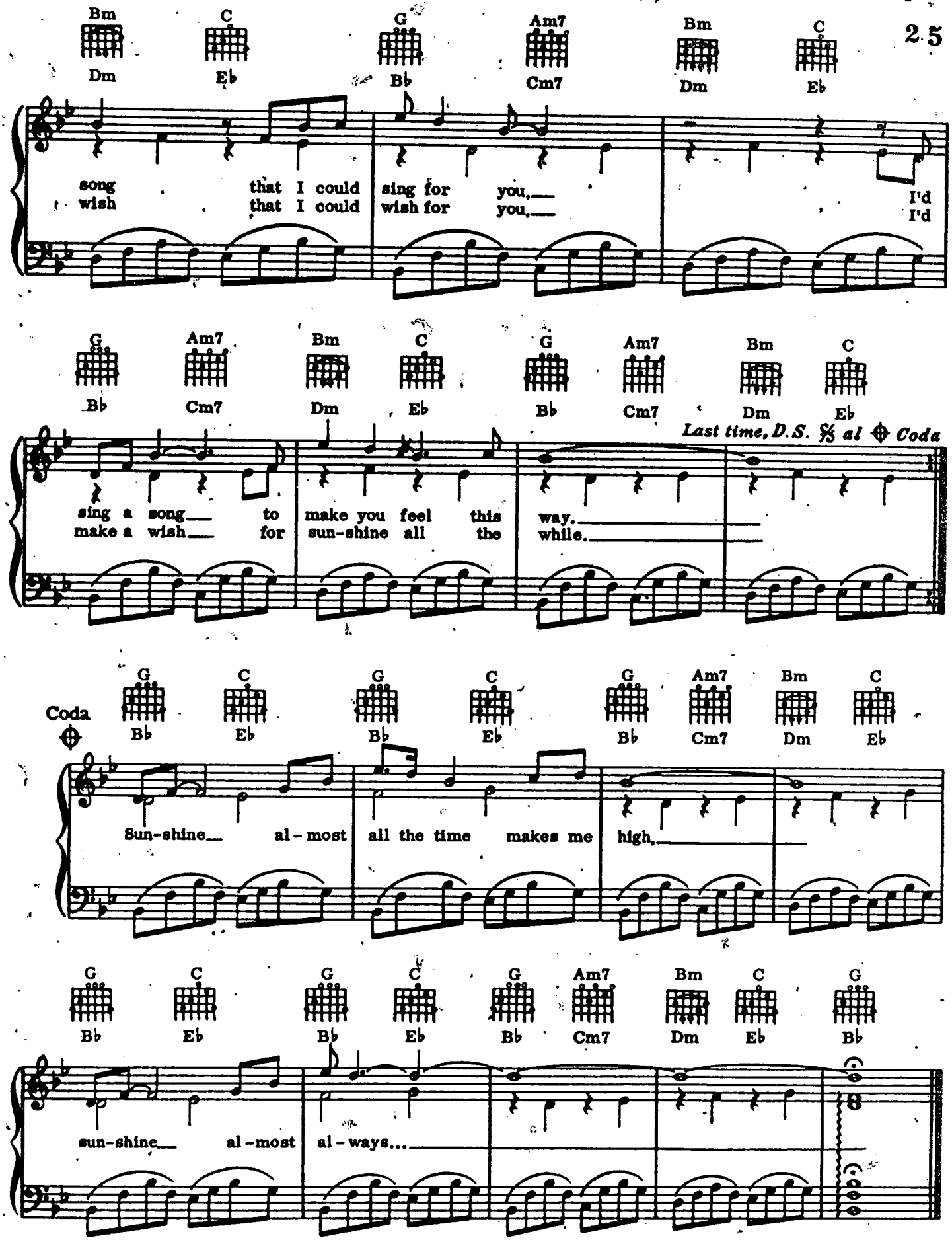

22
Ab maj7
4fr
Cm7
3fr
Db maj7
4fr
Bb m9
Gm7/C
8va
Bb/C
Do the Hus-tle!
F
Gm7
3fr
F
Gm7
3fr
Bb maj7
F/A
1. Gm7
3fr
Db/Eb
4fr
2. Gm7
3fr
Bb/C
D. S. 𝄋 and fade

Sunshine On My Shoulders
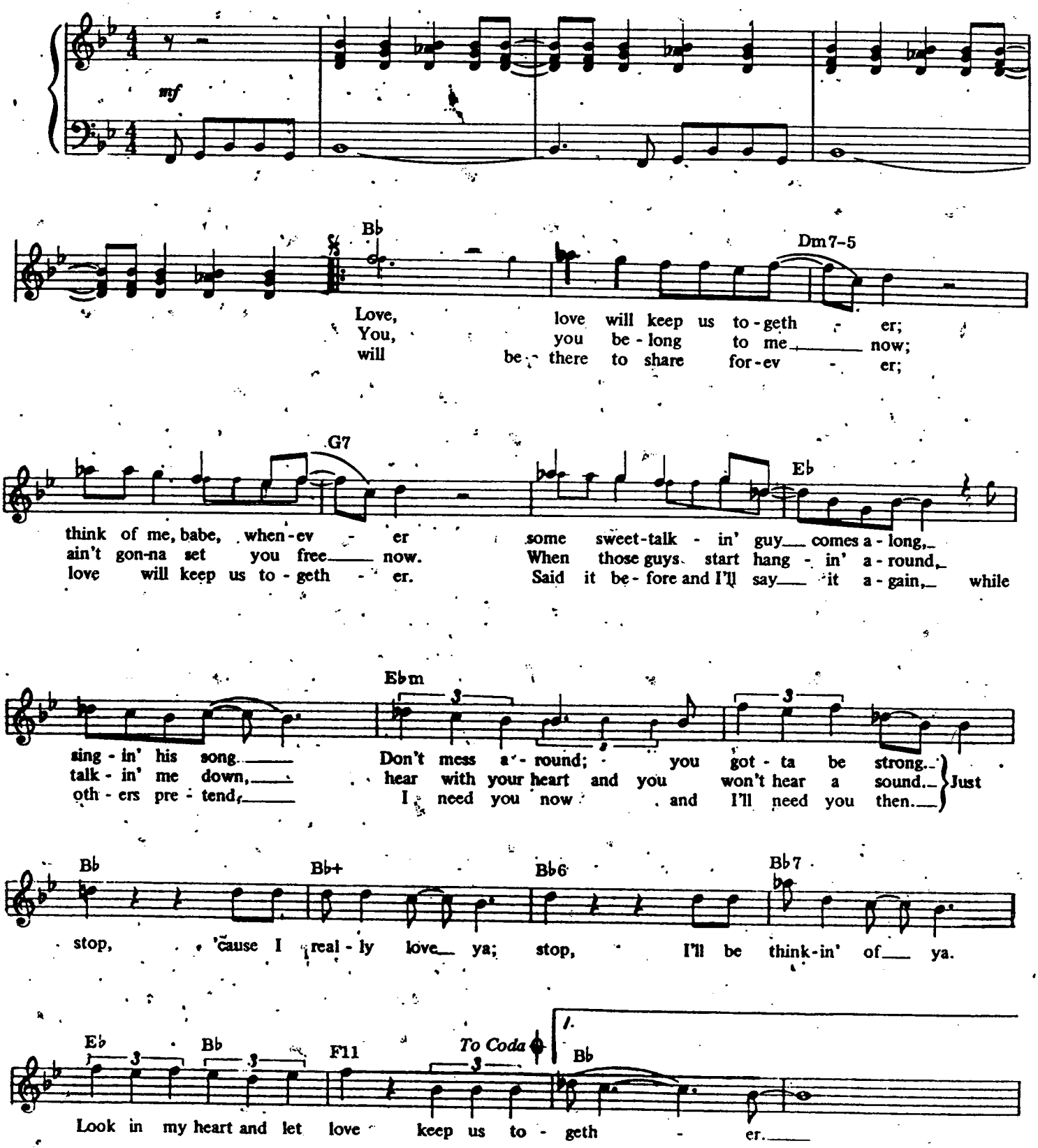
Words and Music by
JOHN DENVER, DICK KNISS
and MIKE TAYLOR
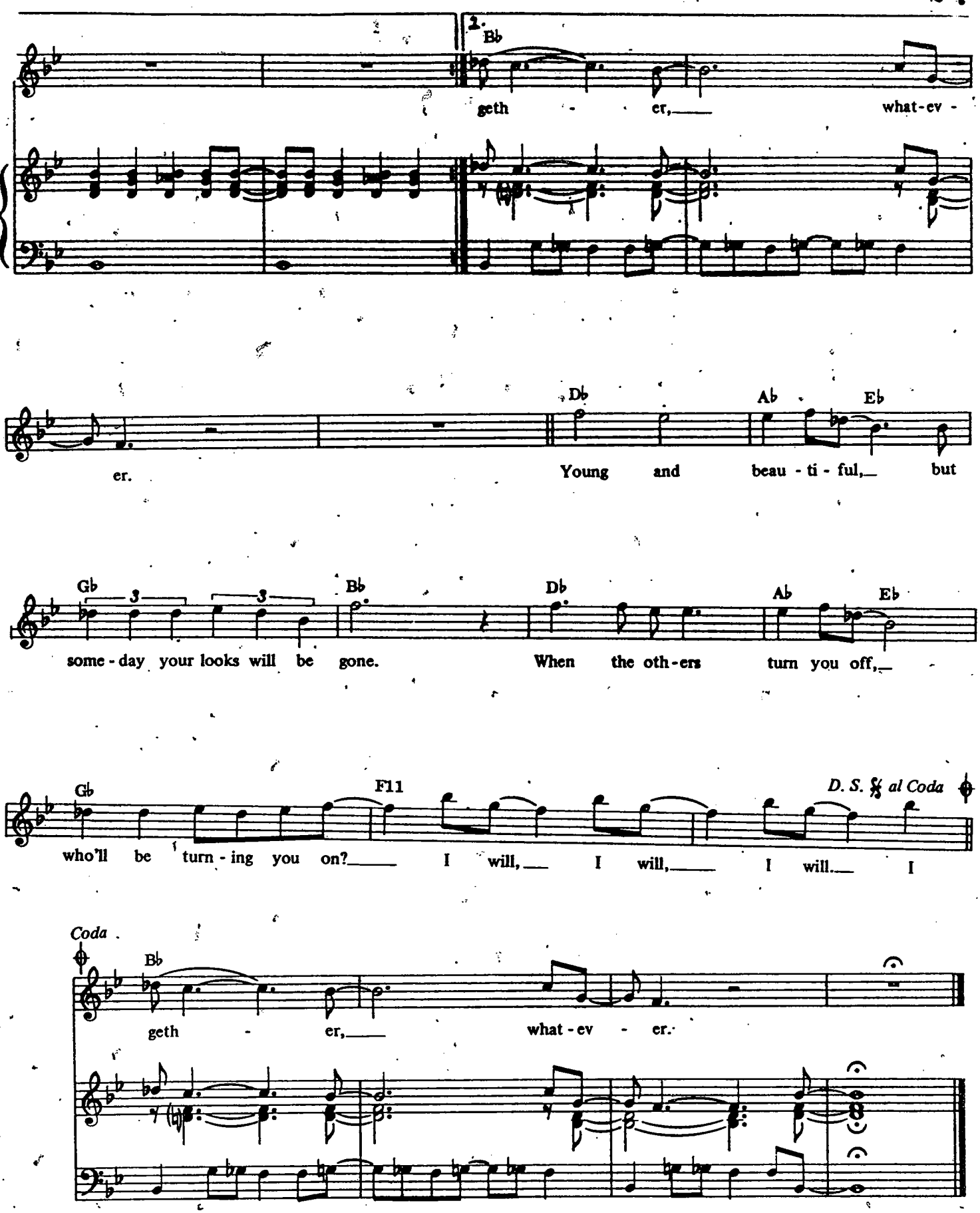



G C G C G C G C
B♭ E♭ B♭ E♭ B♭ E♭ B♭ E♭
To Coda
sun-shine al-most al-ways makes me high.
G Am7 Bm C G Am7
B♭ Cm7 Dm E♭ B♭ Cm7
If I had a day that I could give you,
If I had a tale that I could tell you,
Bm C G Am7 Bm C
Dm E♭ B♭ Cm7 Dm E♭
I'd give to you a day just like to-
I'd tell a tale sure to make you
Am7 D7 G Am7
Cm7 F7 B♭ Cm7
day.
smile.
If I had a
If I had a


Bm C G Am7 Bm C
Dm Eb Bb Cm7 Dm Eb
song that I could sing for you, I'd
wish that I could wish for you, I'd
G Am7 Bm C G Am7 Bm C
Bb Cm7 Dm Eb Bb Cm7 Dm Eb
Last time, D.S. 𝄋 al ⊕ Coda
sing a song to make you feel this way.
make a wish for sun-shine all the while.
Coda
G C G C G Am7 Bm C
Bb Eb Bb Eb Bb Cm7 Dm Eb
Sun-shine al-most all the time makes me high.
G C G C G Am7 Bm C G
Bb Eb Bb Eb Bb Cm7 Dm Eb Bb
sun-shine al-most al-ways...

LOVE WILL KEEP US TOGETHER




1.
Bb
geth - er,
what-ev -
er.
Db
Ab
Eb
Young and beau - ti - ful,
but
Gb
3
3
Bb
Db
Ab
Eb
some - day your looks will be gone.
When the oth - ers turn you off,
Gb
F11
D. S. 𝄋 al Coda
who'll be turn - ing you on?
I will,
I will,
I will.
I
Coda
Bb
geth - er,
what - ev - er.
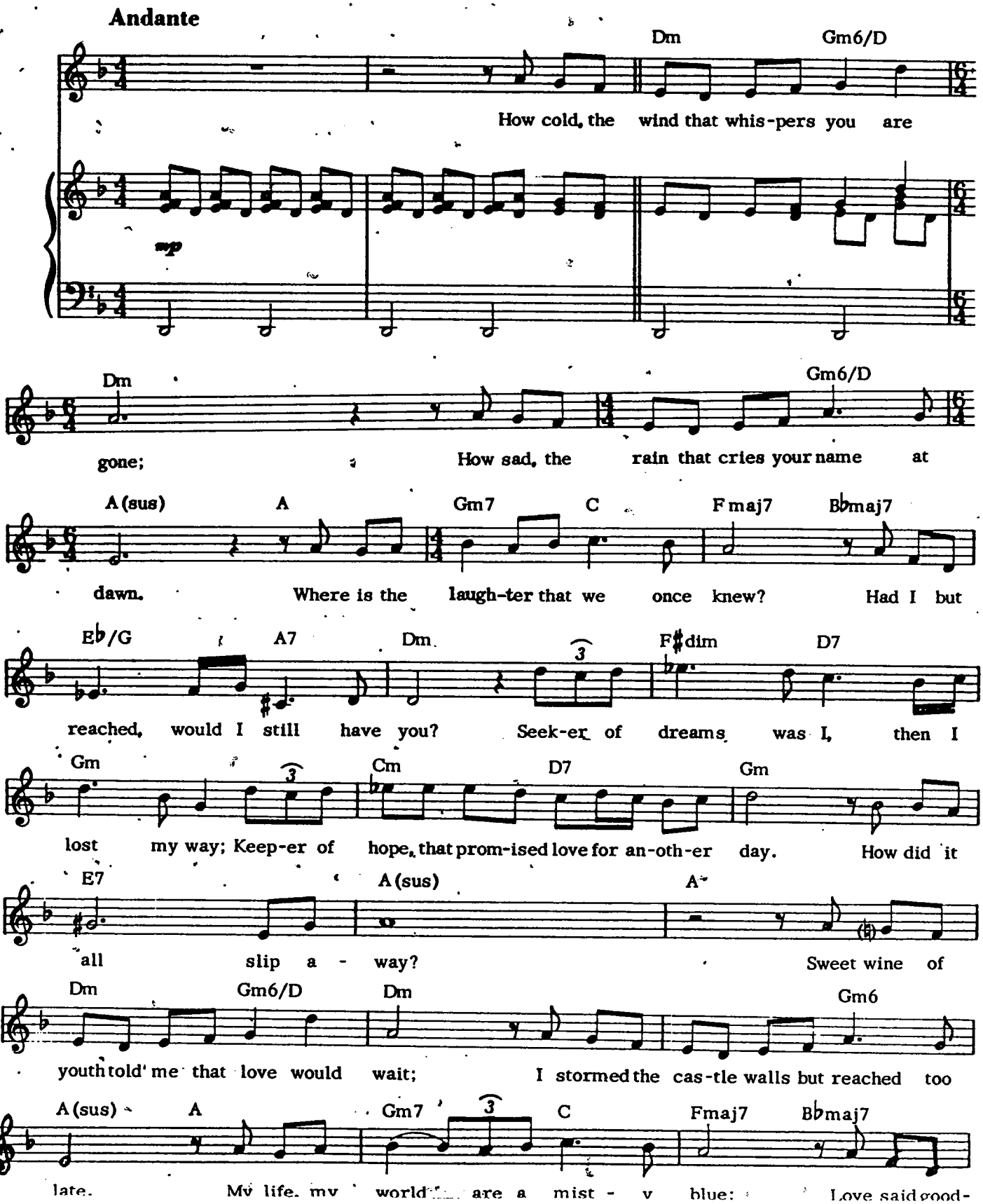
Theme from the Paramount Picture "THE GODFATHER PART II"
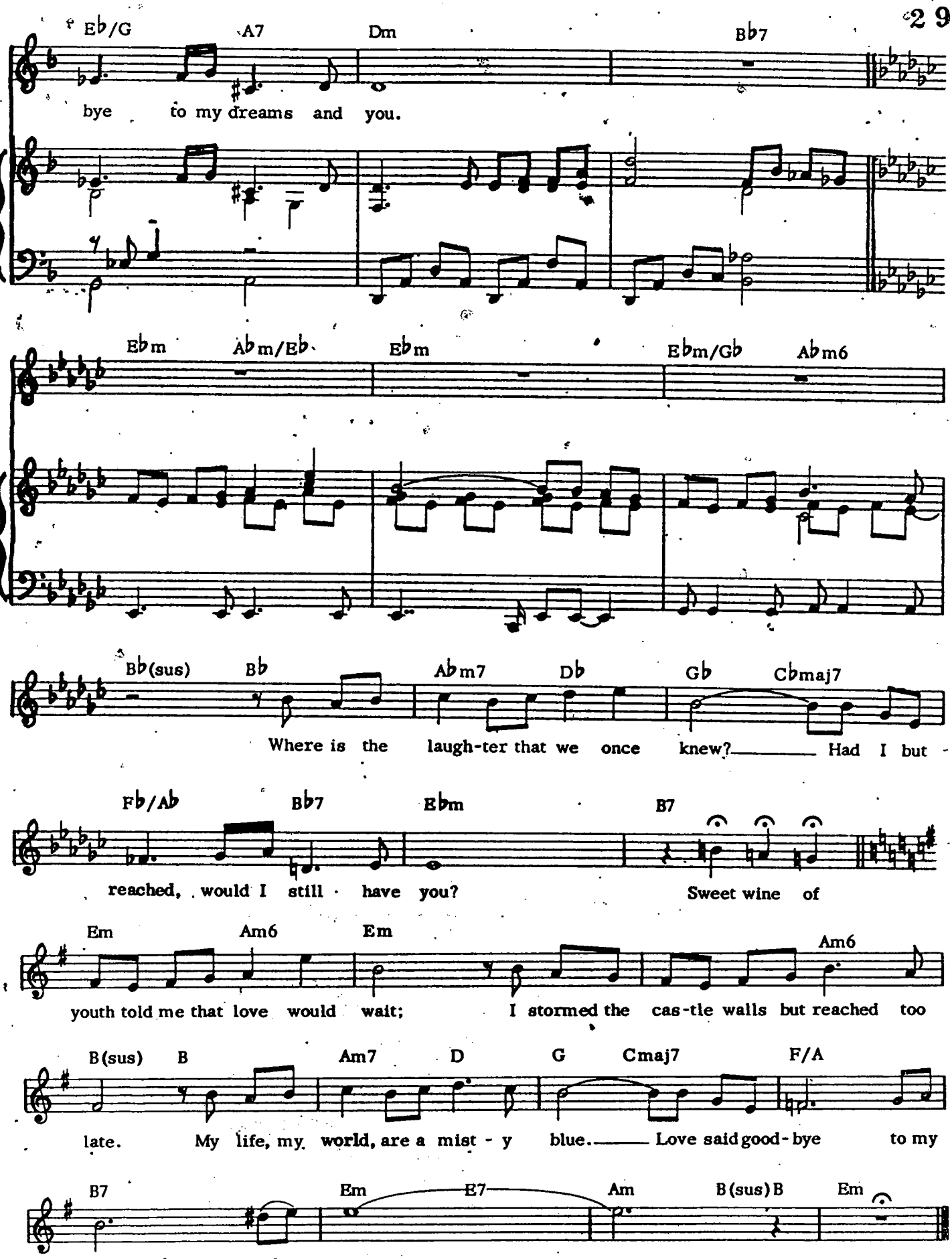
LOVE SAID GOODBYE

Lyric by
LARRY KUSIK

Music by
NINO ROTA

Andante




Eb/G A7 Dm Bb7
bye to my dreams and you.
Ebm Abm/Eb Ebm Ebm/Gb Abm6
Bb(sus) Bb Abm7 Db Gb Cbmaj7
Where is the laugh-ter that we once knew? Had I but
Fb/Ab Bb7 Ebm B7
reached, would I still have you? Sweet wine of
Em Am6 Em Am6
youth told me that love would wait; I stormed the cas-tle walls but reached too
B(sus) B Am7 D G Cmaj7 F/A
late. My life, my world, are a mist - y blue. Love said good-bye to my
B7 Em E7 Am B(sus) B Em
dreams and you.
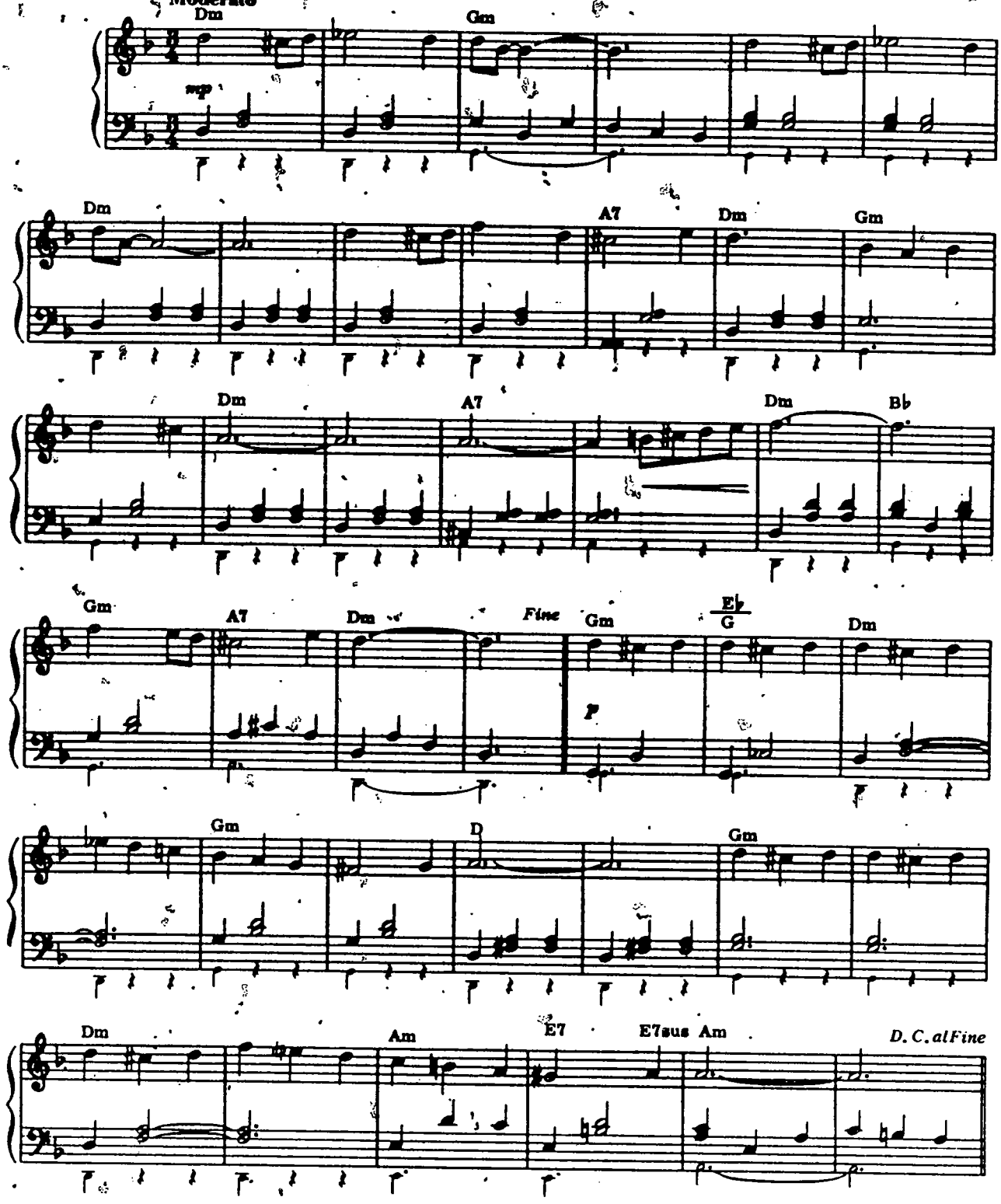
From The Paramount Motion Picture "THE GODFATHER"

THE GODFATHER WALTZ

Optional Simplified Arrangement for Piano or Organ

Moderato

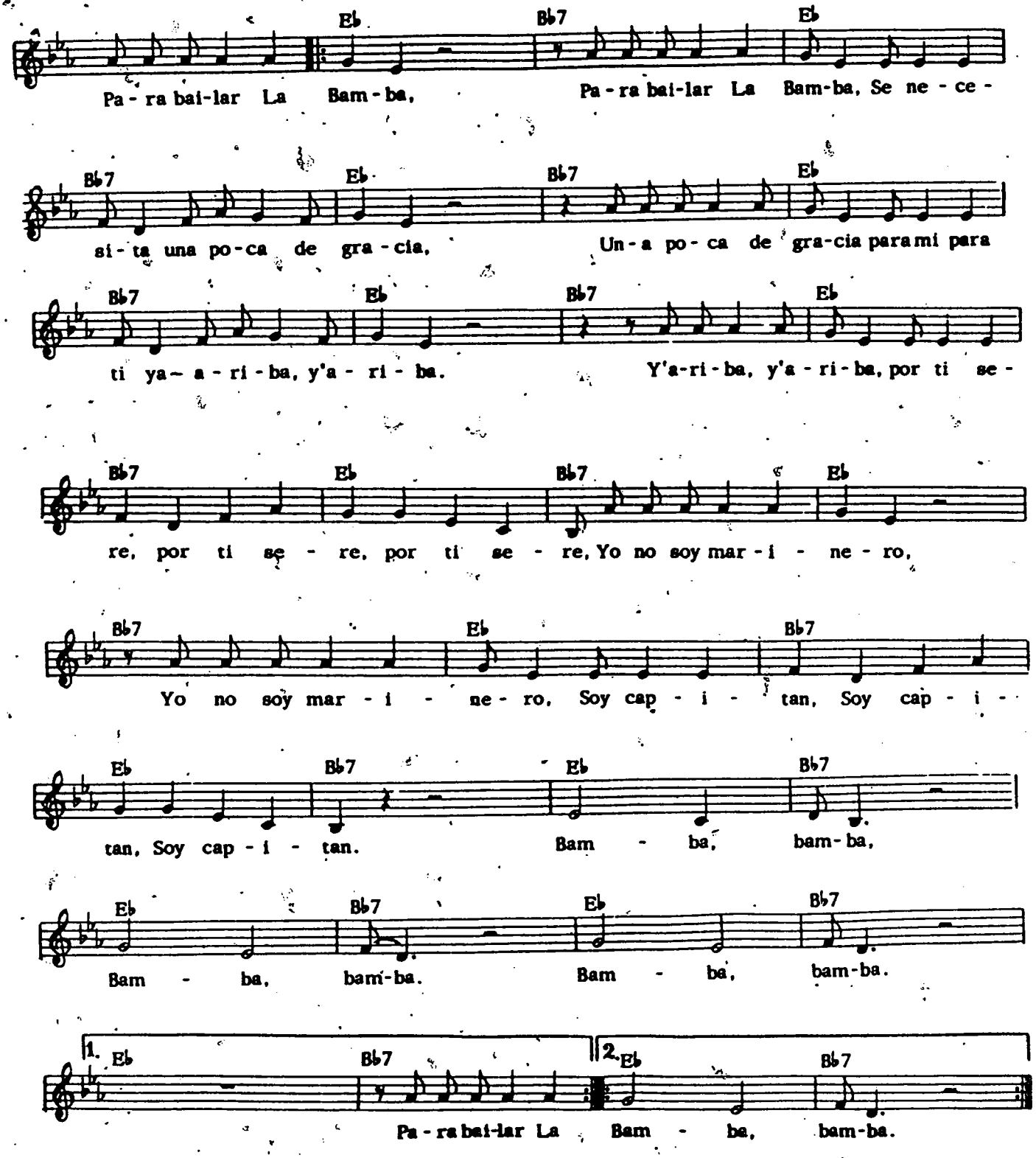
Music by NINO ROTA



LA BAMBA

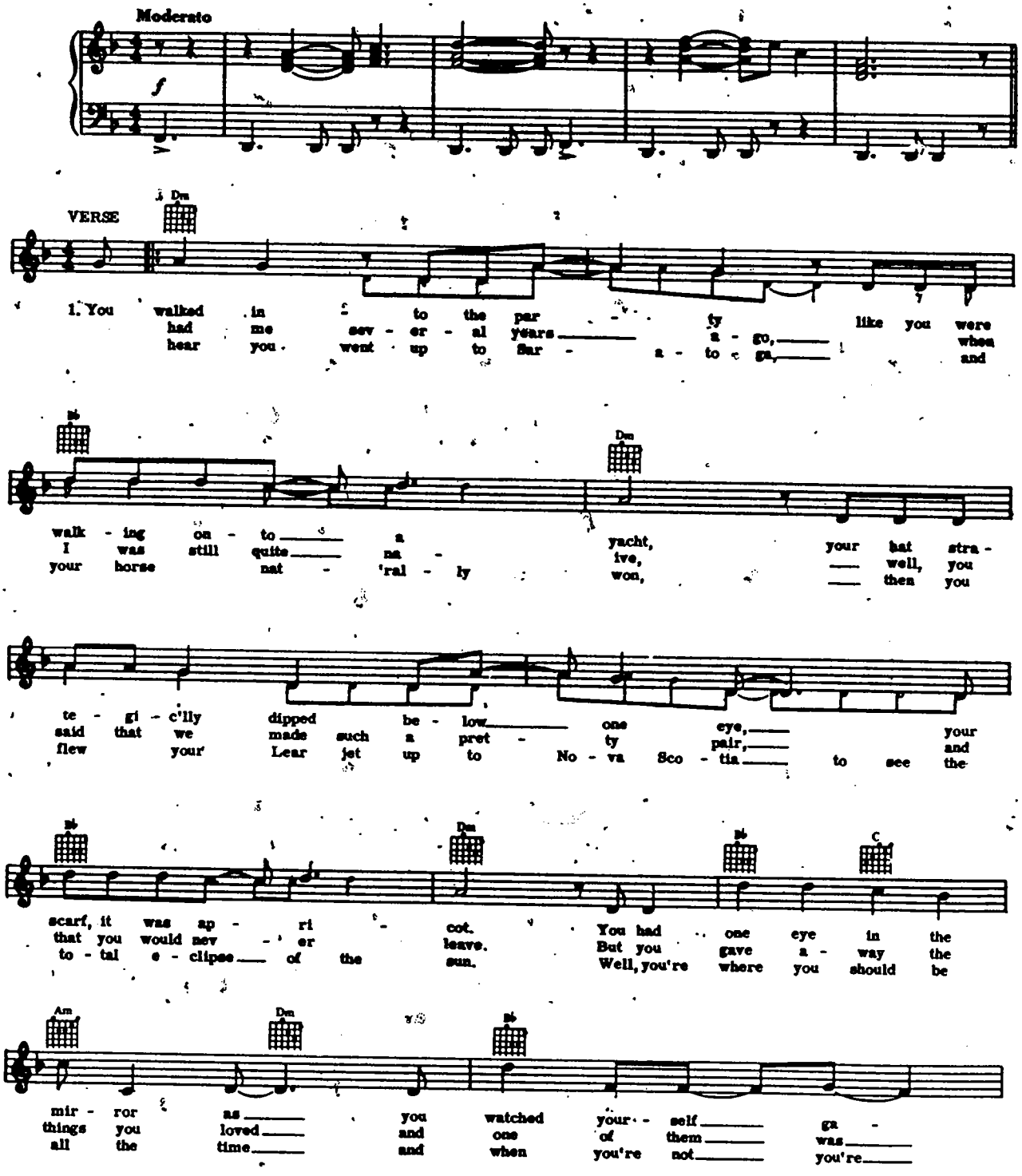
Arr. & adapt'n by
RITCHIE VALENS

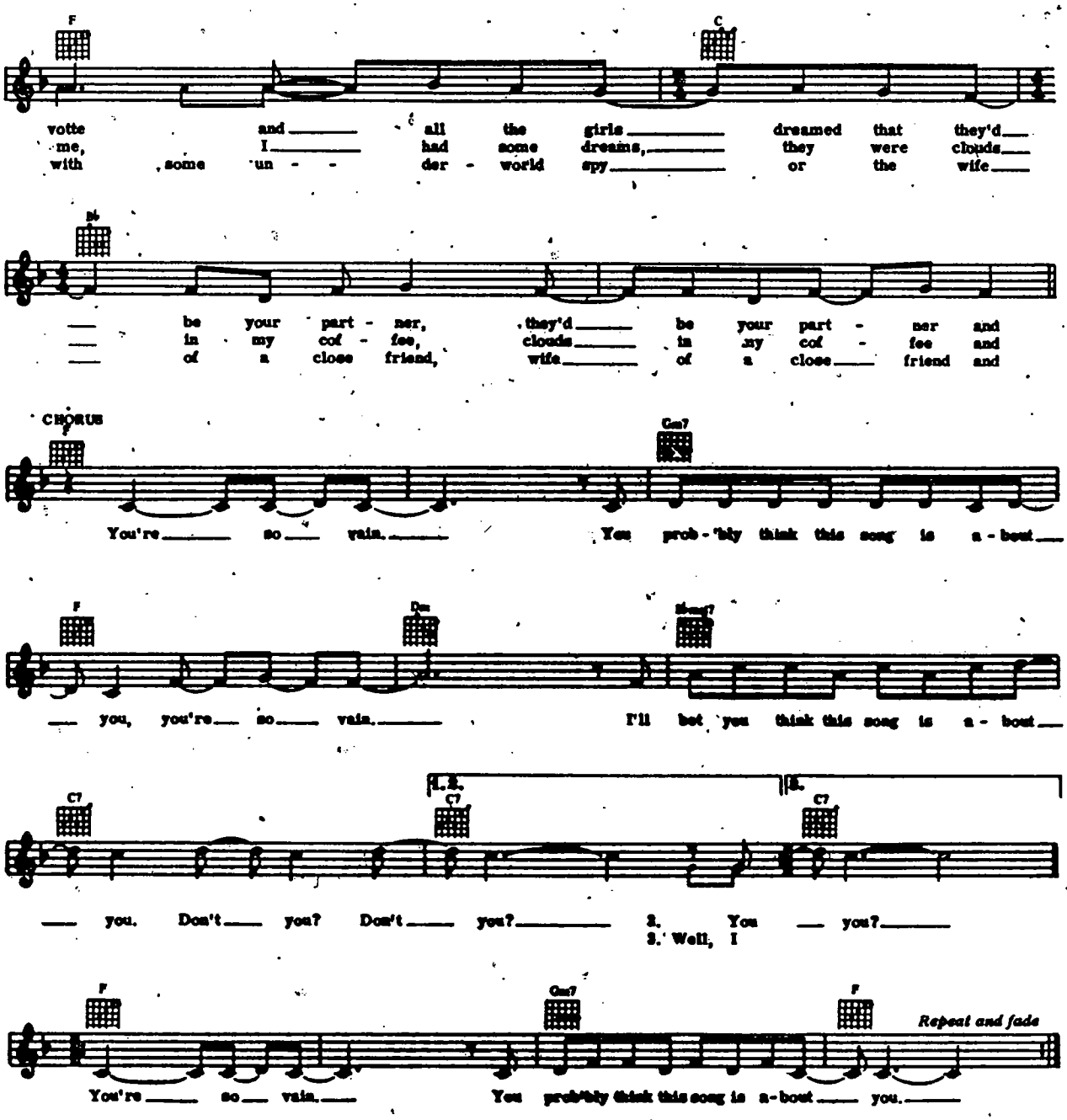
With a Latin Beat
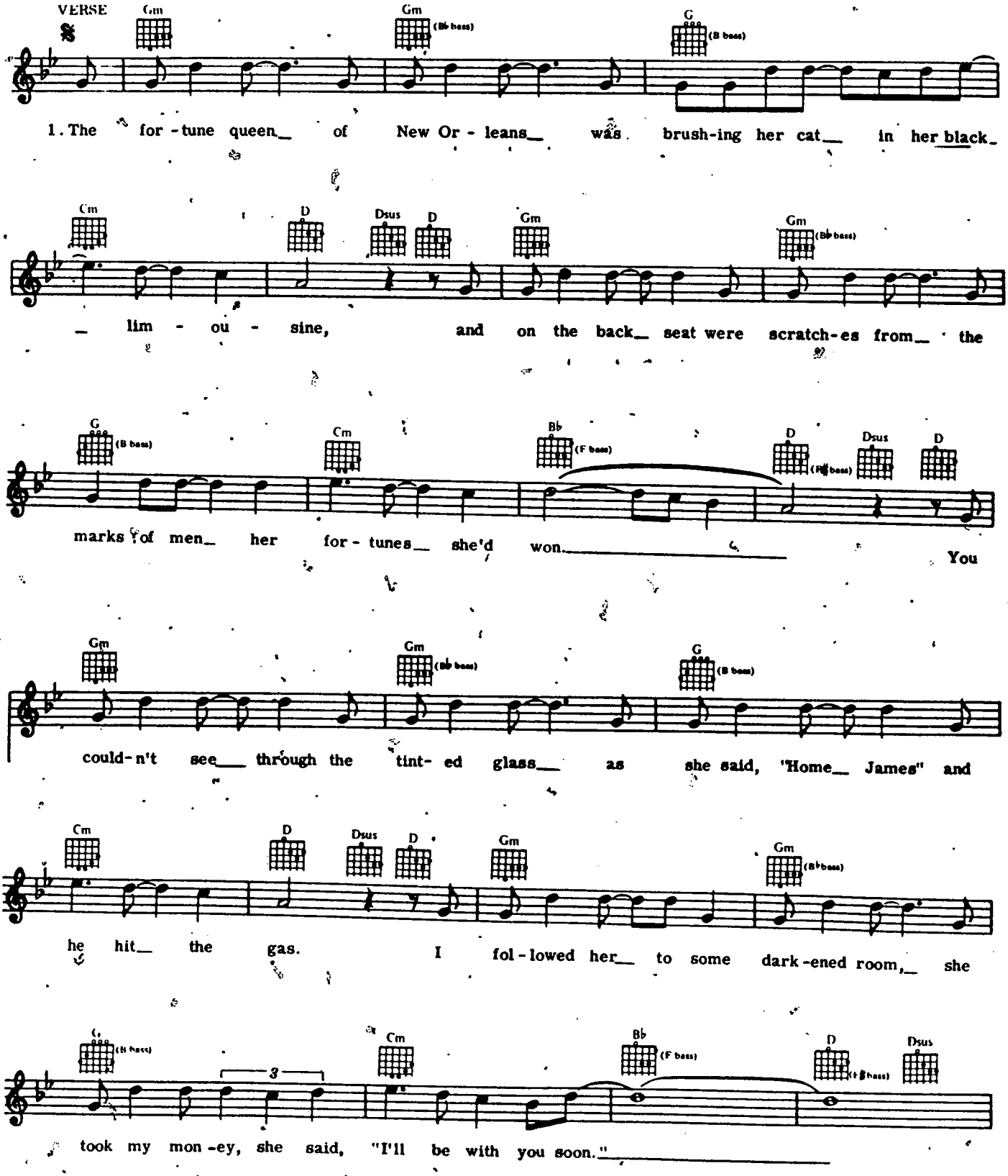


YOU'RE SO VAIN

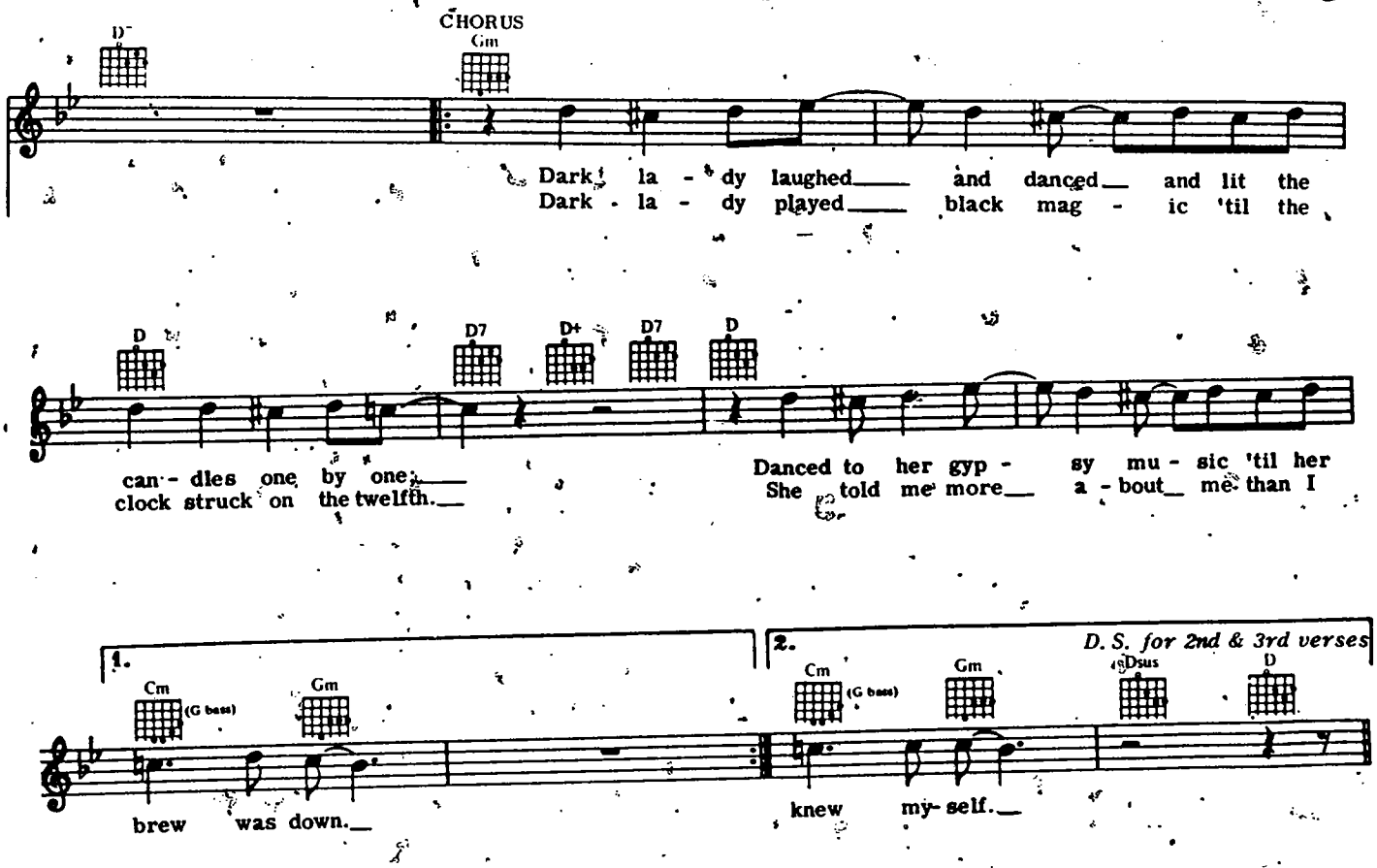
Words and Music by
CARLY SIMON




F
C
votte and all the girls dreamed that they'd
me, I had some dreams, they were clouds
with some un - der - world spy or the wife
B♭
be your part - ner, they'd be your part - ner and
in my cof - fee, clouds in my cof - fee and
of a close friend, wife of a close friend and
CHORUS
F
Gm7
You're so vain. You prob - 'bly think this song is a - bout
F
Dm
Gm7
you, you're so vain. I'll bet you think this song is a - bout
1.,2.
3.
C7
C7
C7
you. Don't you? Don't you? 3. You you?
3. Well, I
F
Gm7
F
Repeat and fade
You're so vain. You prob'bly think this song is a-bout you.

Dark Lady


VERSE
Cm
Gm
(Bb bass)
G
(B bass)
1. The for - tune queen_ of New Or - leans_ was brush-ing her cat_ in her black_
Cm
D
Dsus
D
Gm
Gm
(Bb bass)
_ lim - ou - sine, and on the back_ seat were scratch-es from_ the
G
(B bass)
Cm
Bb
(F bass)
D
(F# bass)
Dsus
D
marks of men_ her for - tunes_ she'd won. You
Gm
Gm
(Bb bass)
G
(B bass)
could-n't see_ through the tint- ed glass_ as she said, "Home_ James" and
Cm
D
Dsus
D
Gm
Gm
(Bb bass)
he hit_ the gas. I fol - lowed her_ to some dark-ened room,_ she
G
(B bass)
3
Cm
Bb
(F bass)
D
(F# bass)
Dsus
took my mon-ey, she said, "I'll be with you soon."



2 She dealt two cards, - a Queen and a Three,
And mumbled some words that were so strange to me,
And then she turned up a two-eyed Jack,
My eyes saw red but the card still stayed black.
* She said the man you love is secretly true
To someone else who is very close to you,
My advice is that you leave this place,
Never come back and forget you ever saw my face.

(CHORUS)

3. So I ran home and crawled in bed,
I couldn't sleep because of all the things she said
Then I remembered her strange perfume
And how I smelled it once in my own very room,
So I sneaked back and caught her with my man
Laughing and kissing 'til they saw the gun in my hand,
They begged for their lives and I lost my nerve
To shoot them both would be more than they deserve,
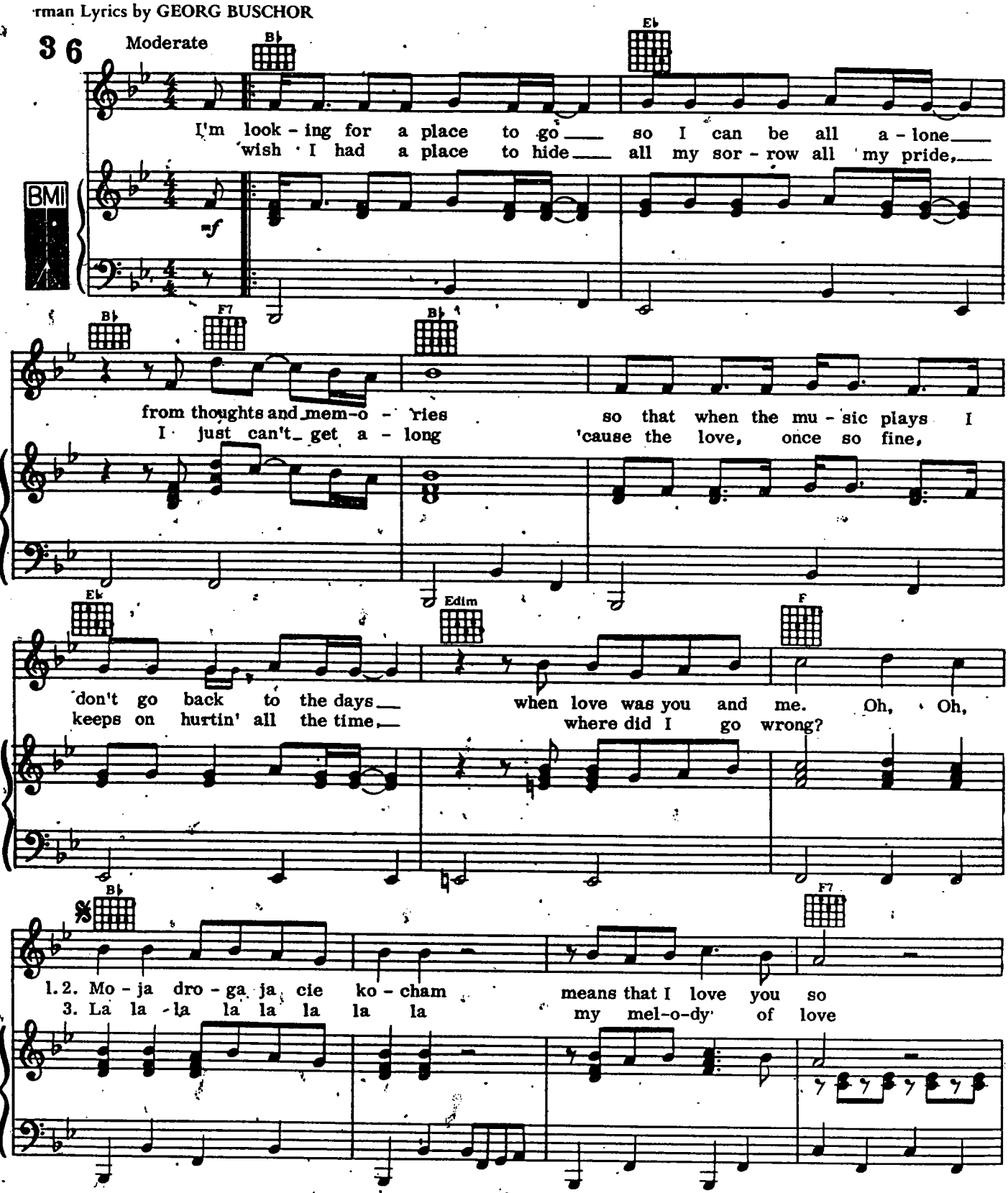
(CHORUS)
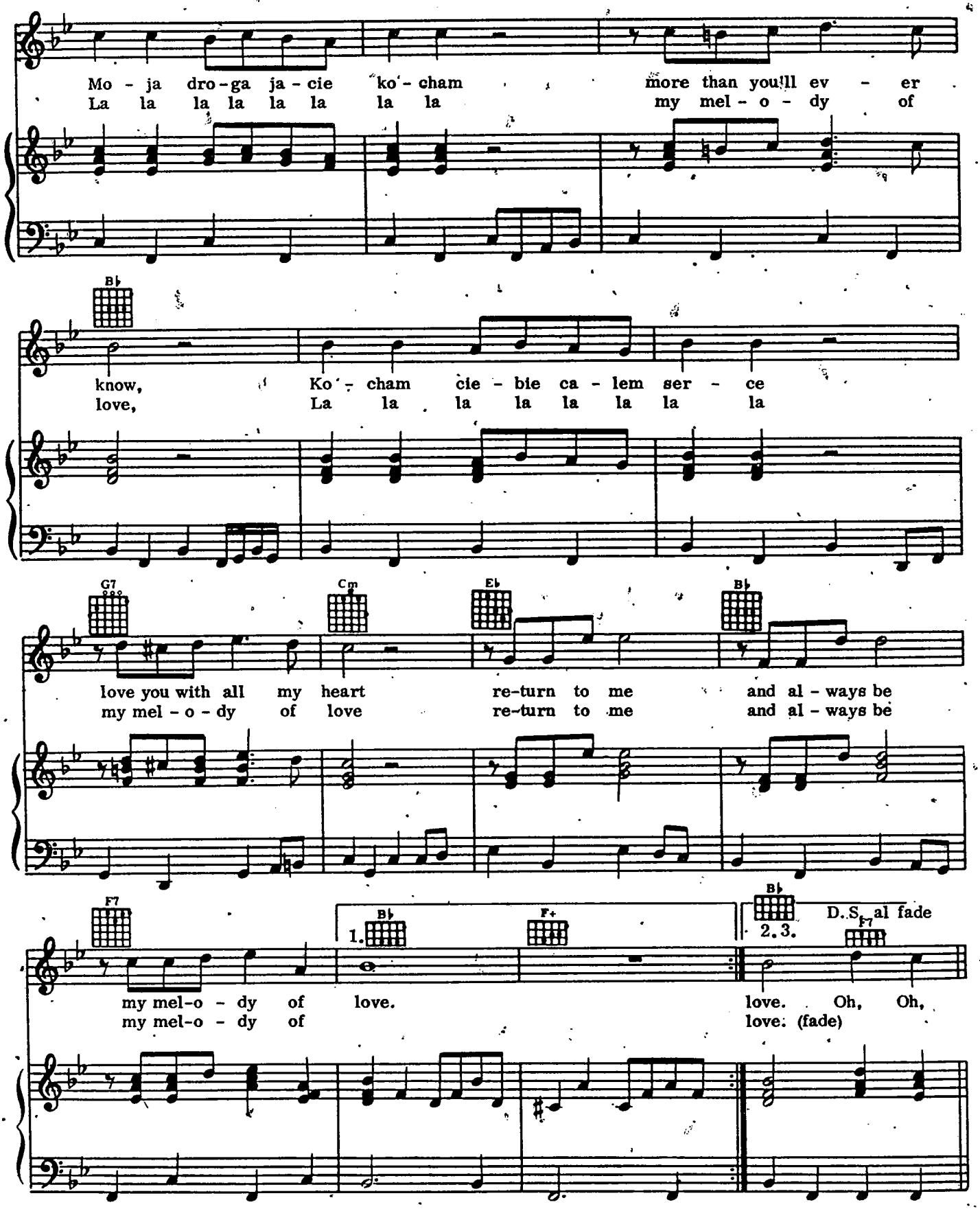
* Substitute Lines; She said the Jack's your lover who is secretly true
to a red-eyed woman who is very close to you.

MY MELODY OF LOVE

English and Polish Lyrics by
BOBBY VINTON
rman Lyrics by GEORG BUSCHOR

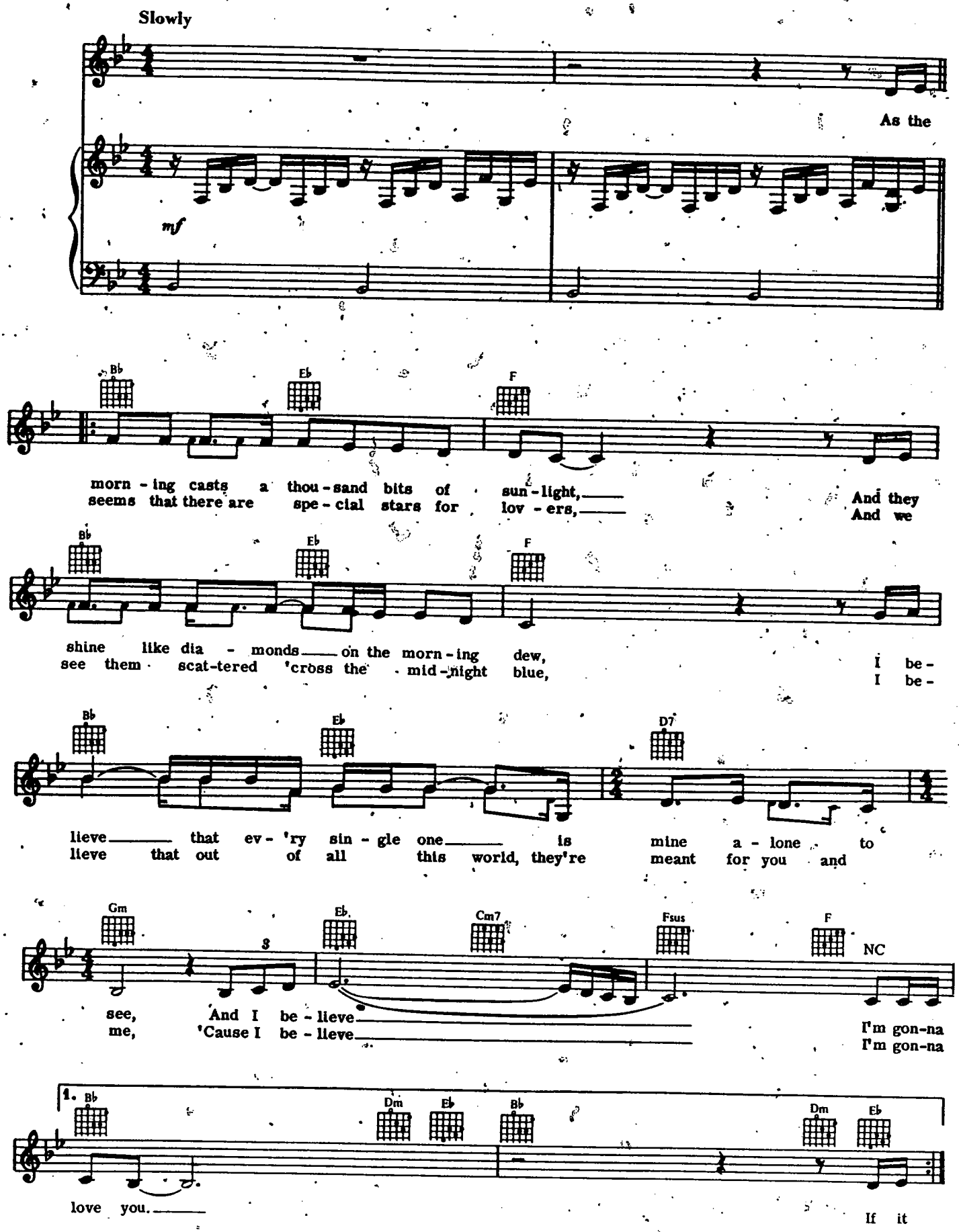
Music by HENRY MAYER

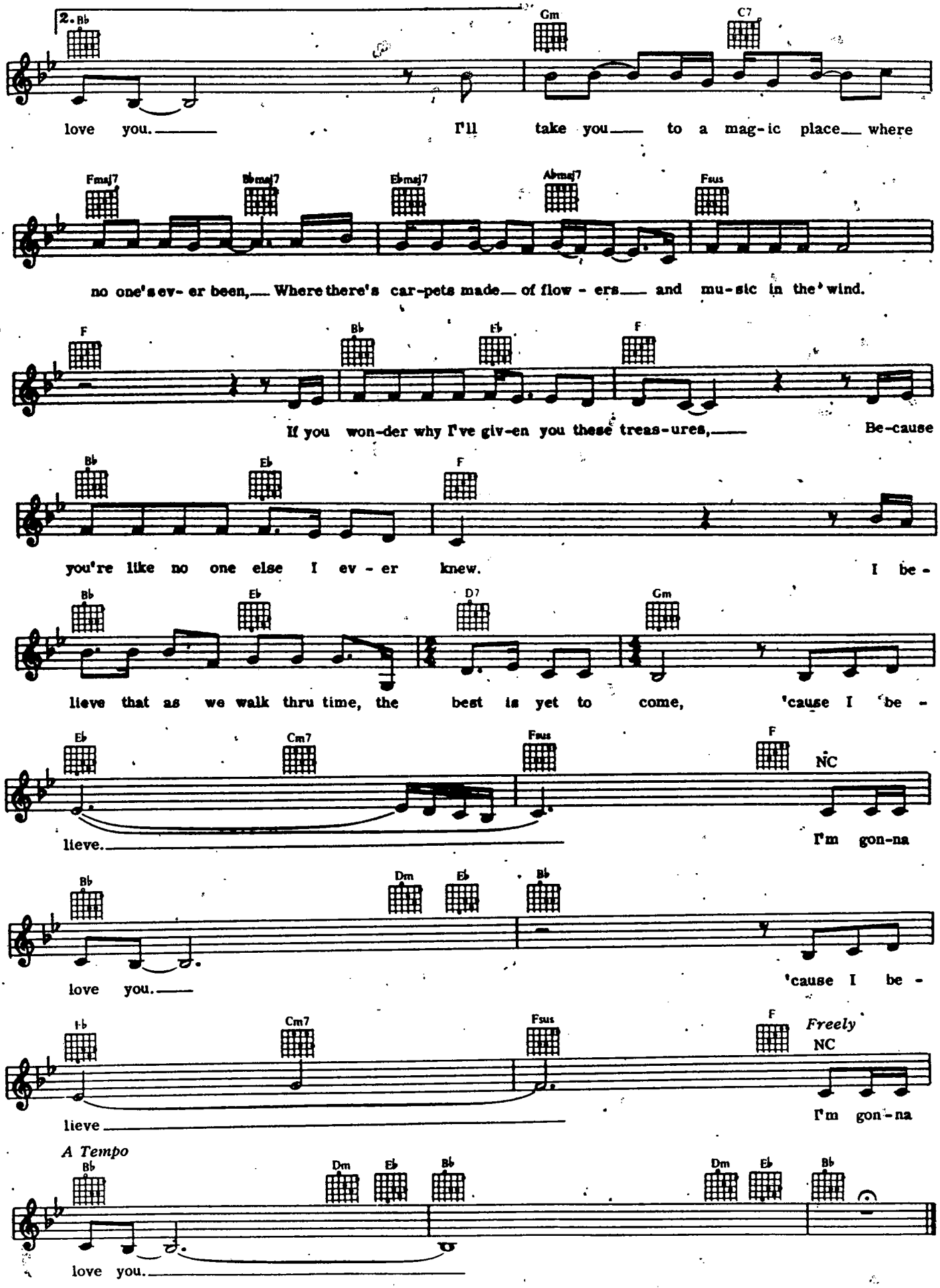



Mo - ja dro - ga ja - cie ko' - cham more than you'll ev - er
La la la la la la la la my mel - o - dy of
B♭
know, Ko' - cham cie - bie ca - lem ser - ce
love, La la la la la la la la
G7
Cm
E♭
B♭
love you with all my heart re-turn to me and al - ways be
my mel - o - dy of love re-turn to me and al - ways be
F7
B♭
1.
F+
B♭
2. 3.
D.S. al fade
F7
my mel-o - dy of love.
my mel-o - dy of
love. Oh, Oh,
love: (fade)

I Believe I'm Gonna Love You

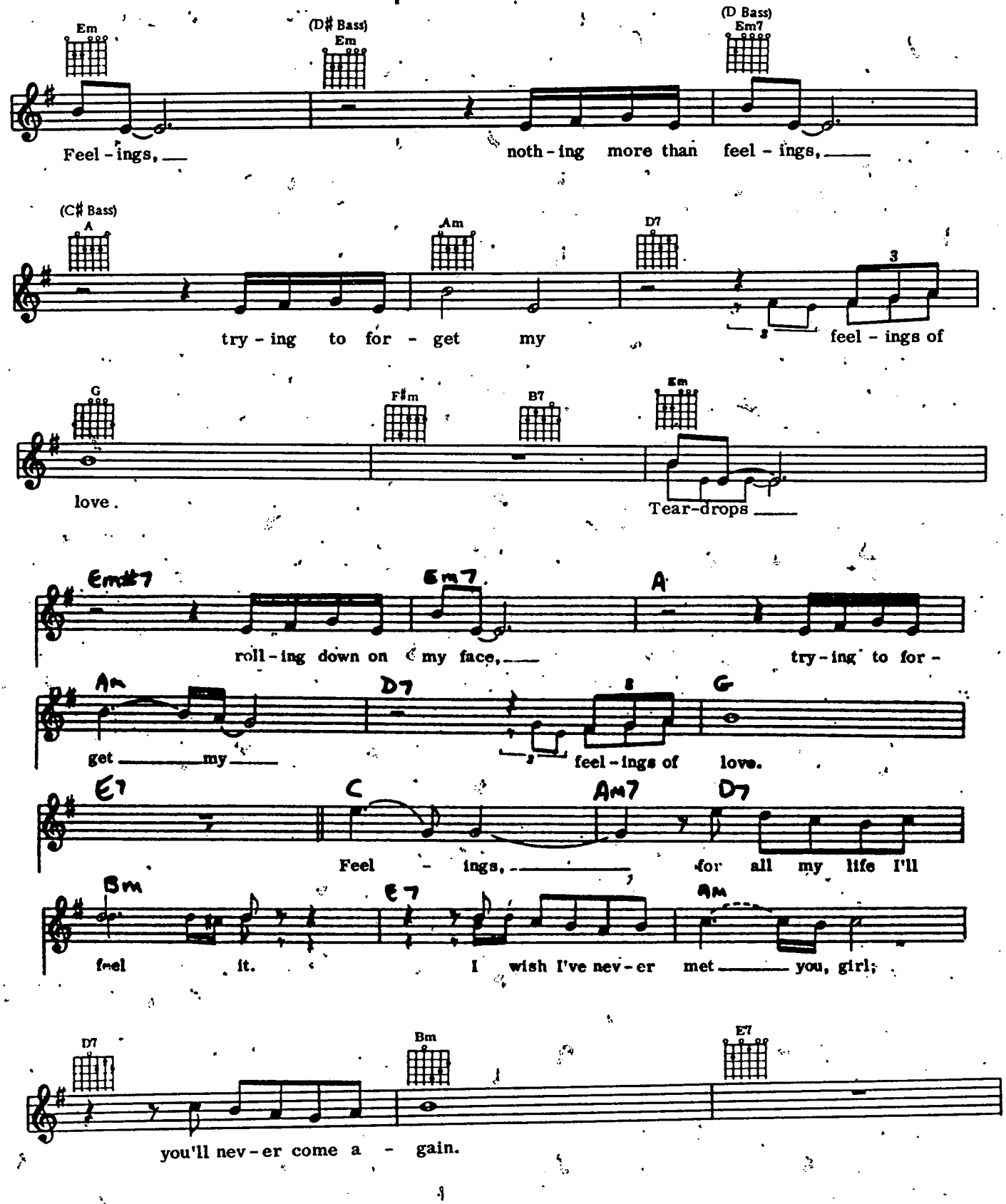
Slowly

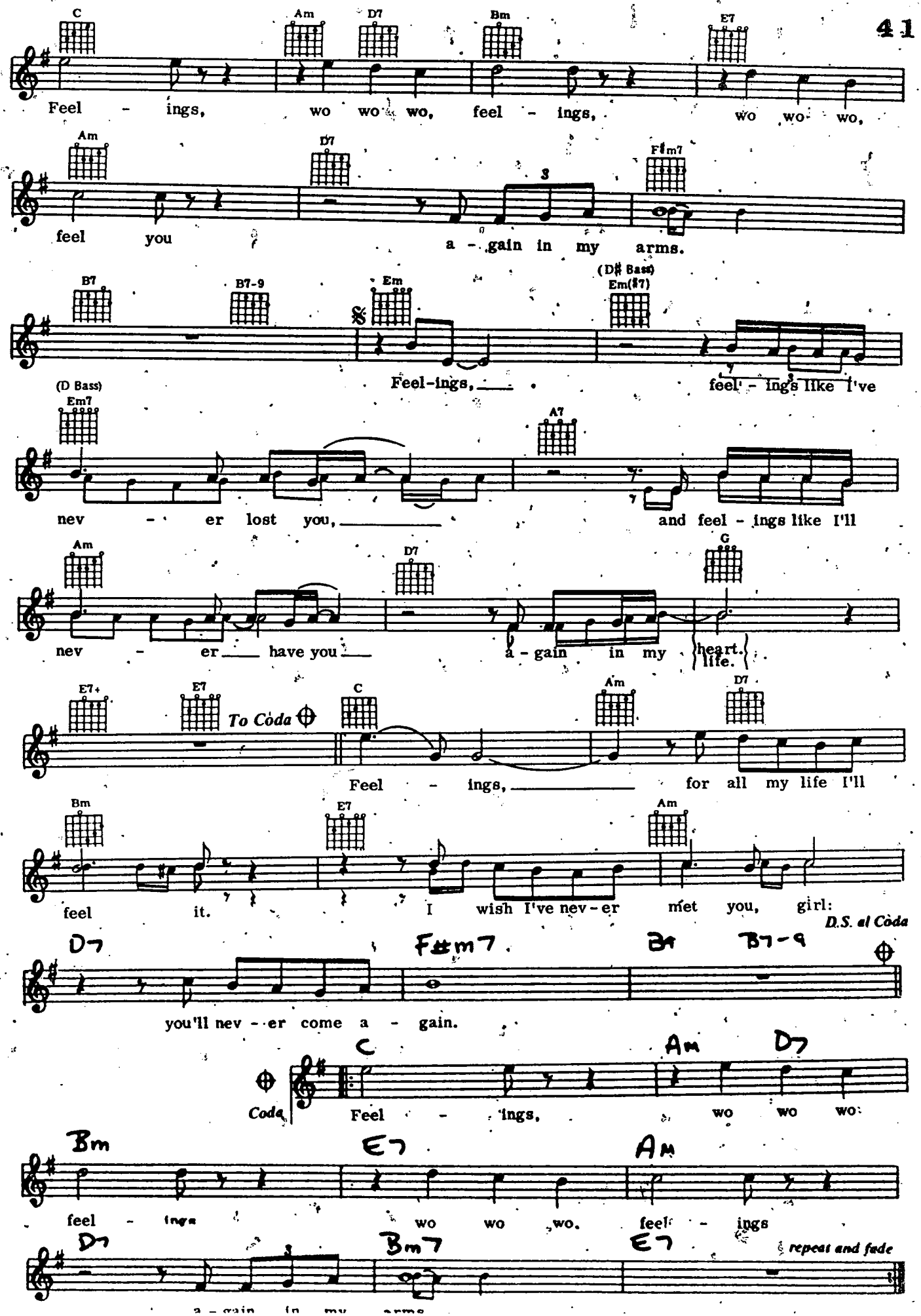



2. B♭
Gm
C7
love you. I'll take you to a mag-ic place where
Fmaj7
B♭maj7
E♭maj7
A♭maj7
Fsus
no one's ev- er been, Where there's car-pets made of flow - ers and mu-sic in the wind.
F
B♭
E♭
F
If you won-der why I've giv-en you these treas-ures, Be-cause
B♭
E♭
F
you're like no one else I ev - er knew. I be -
B♭
E♭
D7
Gm
lieve that as we walk thru time, the best is yet to come, 'cause I be -
E♭
Cm7
Fsus
F
NC
lieve. I'm gon-na
B♭
Dm
E♭
B♭
love you. 'cause I be -
E♭
Cm7
Fsus
F
Freely
NC
lieve I'm gon-na
A Tempo
B♭
Dm
E♭
B♭
Dm
E♭
B♭
love you.

FEELINGS
(¿Dime?)

English Words and Music by
MORRIS ALBERT
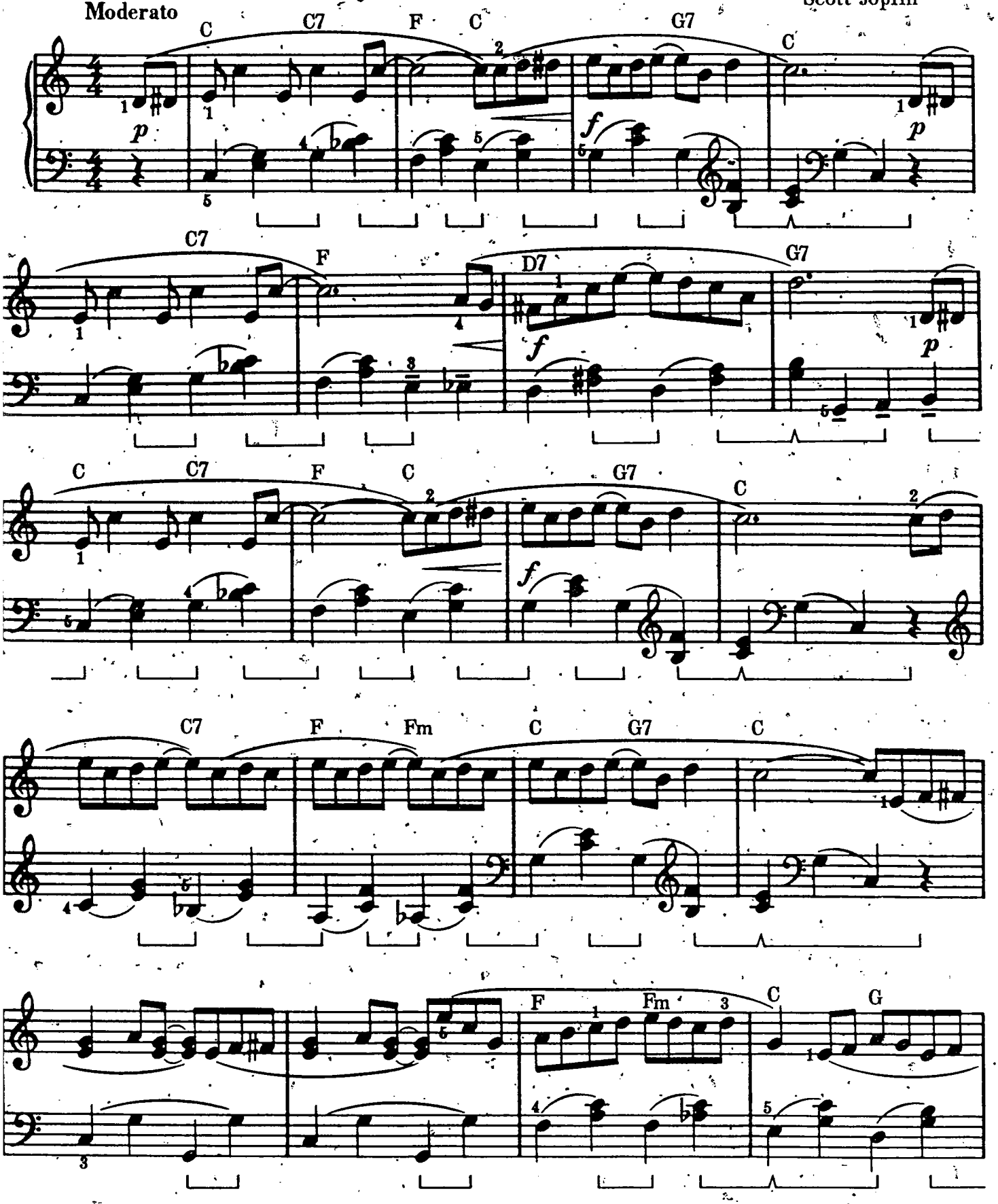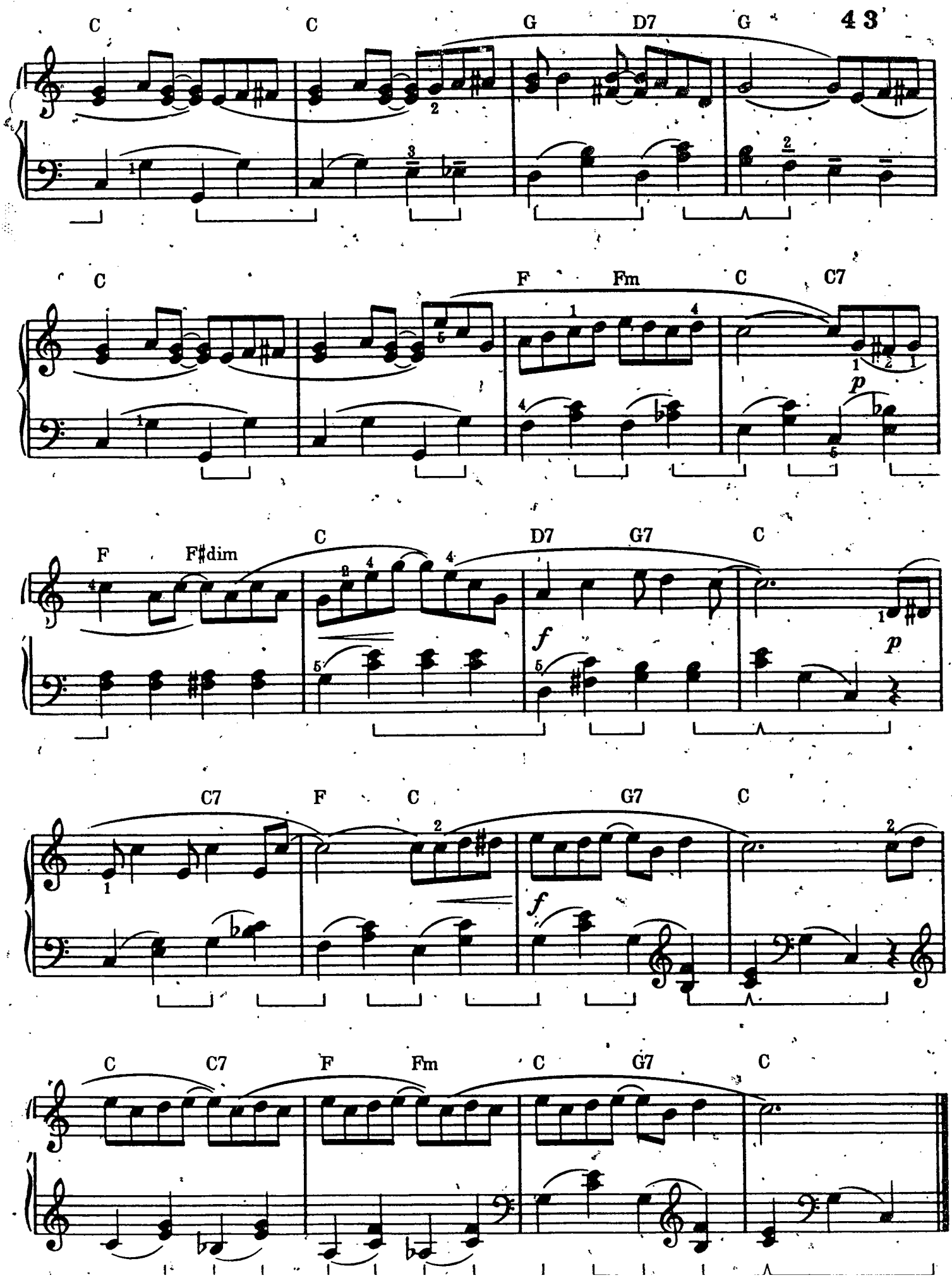



C Am D7 Bm E7
Feel - ings, wo wo wo, feel - ings, wo wo wo,
Am D7 F♯m7
feel you a - gain in my arms.
B7 B7-9 Em (D♯ Bass) Em(♯7)
Feel-ings, feel - ings like I've
(D Bass) Em7 A7
nev - er lost you, and feel - ings like I'll
Am D7 G
nev - er have you a - gain in my heart. life.
E7+ E7 To Coda C Am D7
Feel - ings, for all my life I'll
Bm E7 Am
feel it. I wish I've nev - er met you, girl:
D.S. al Coda
D7 F♯m7 B B7-9
you'll nev - er come a - gain.
Coda C Am D7
Feel - ings, wo wo wo
Bm E7 Am
feel - ings wo wo wo. feel - ings
D7 Bm7 E7
repeat and fade
a - gain in my arms

THE ENTERTAINER

Moderato

Scott Joplin
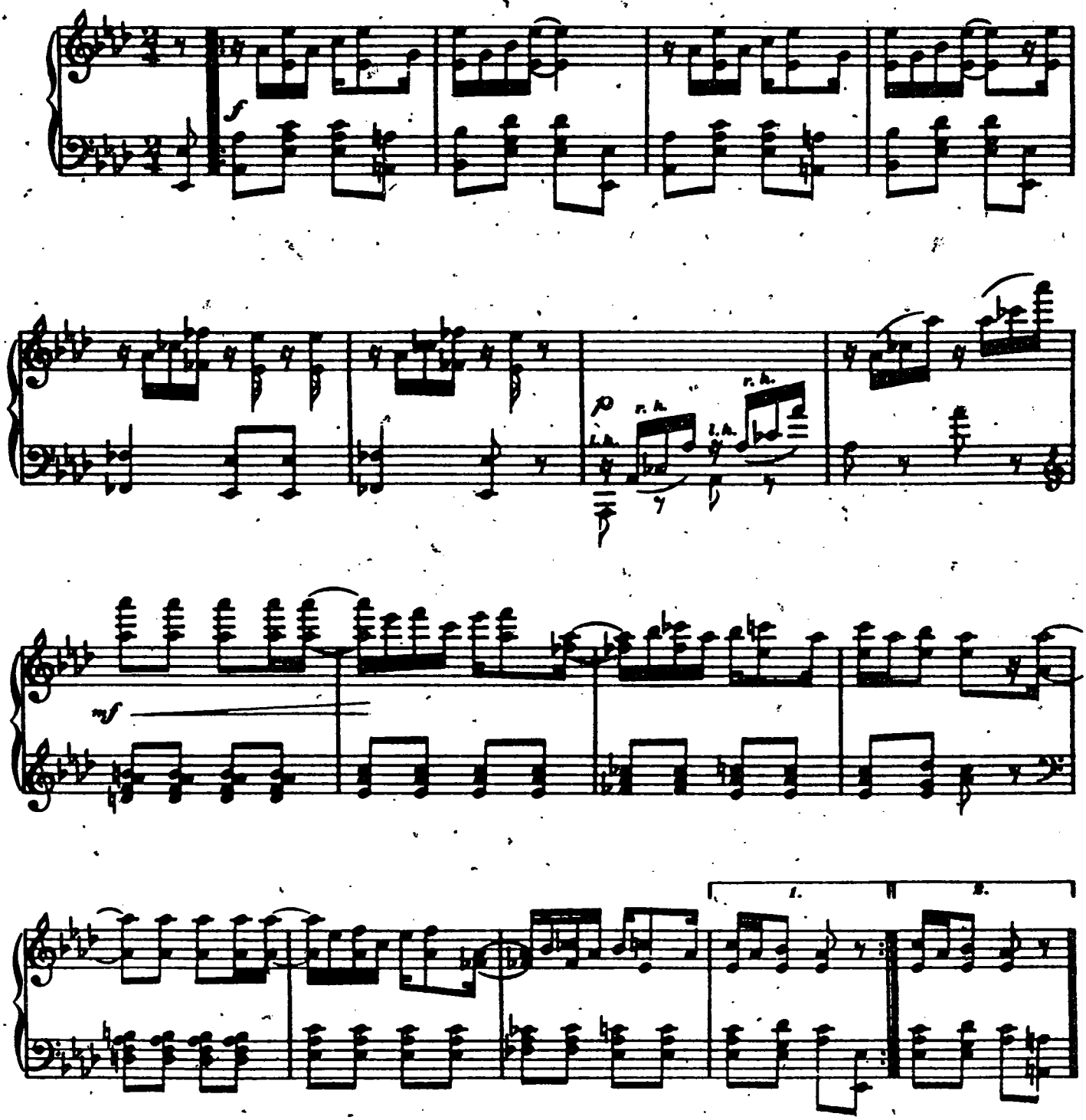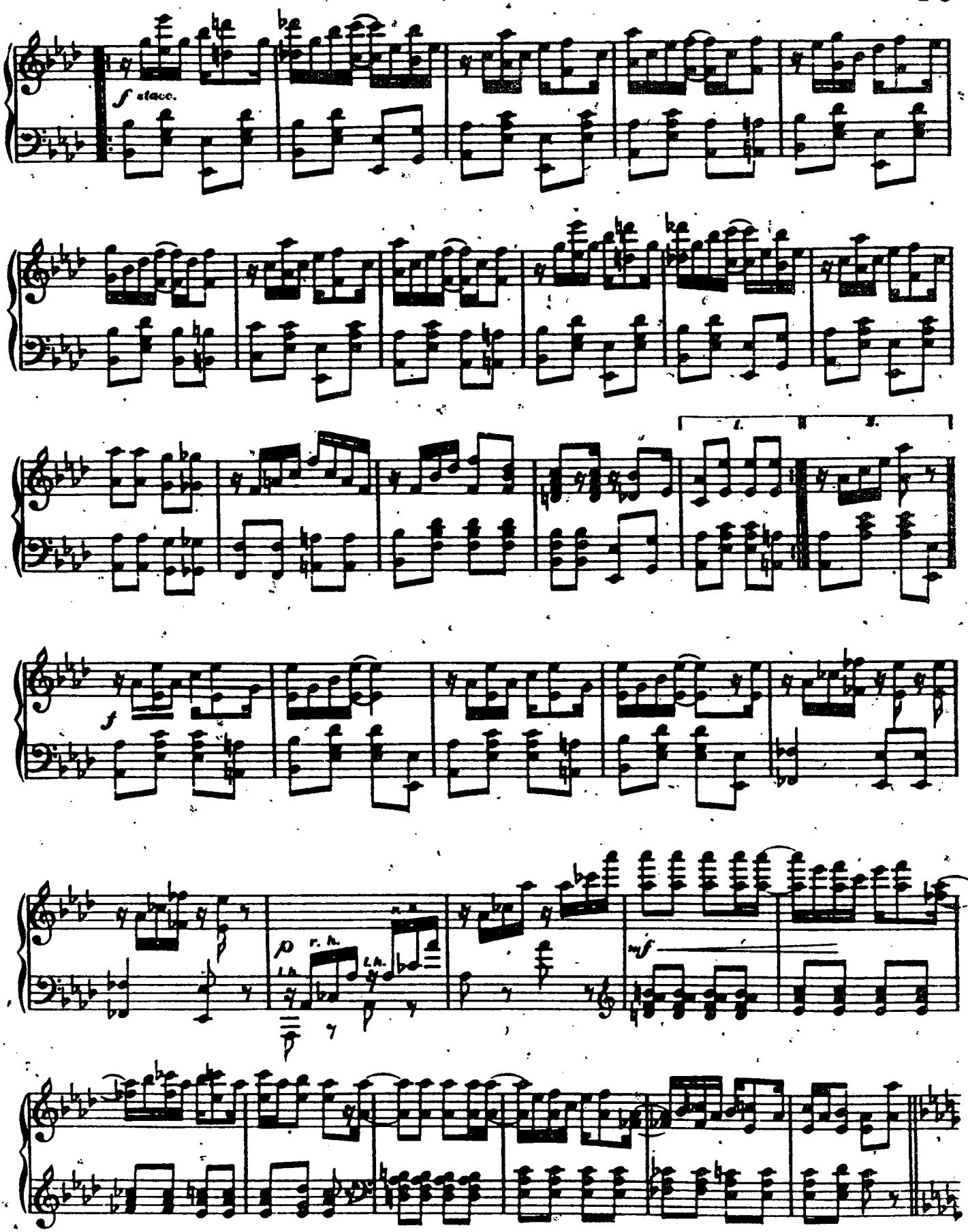



C C G D7 G
C F Fm C C7
F F♯dim C D7 G7 C
C7 F C G7 C
C C7 F Fm C G7 C
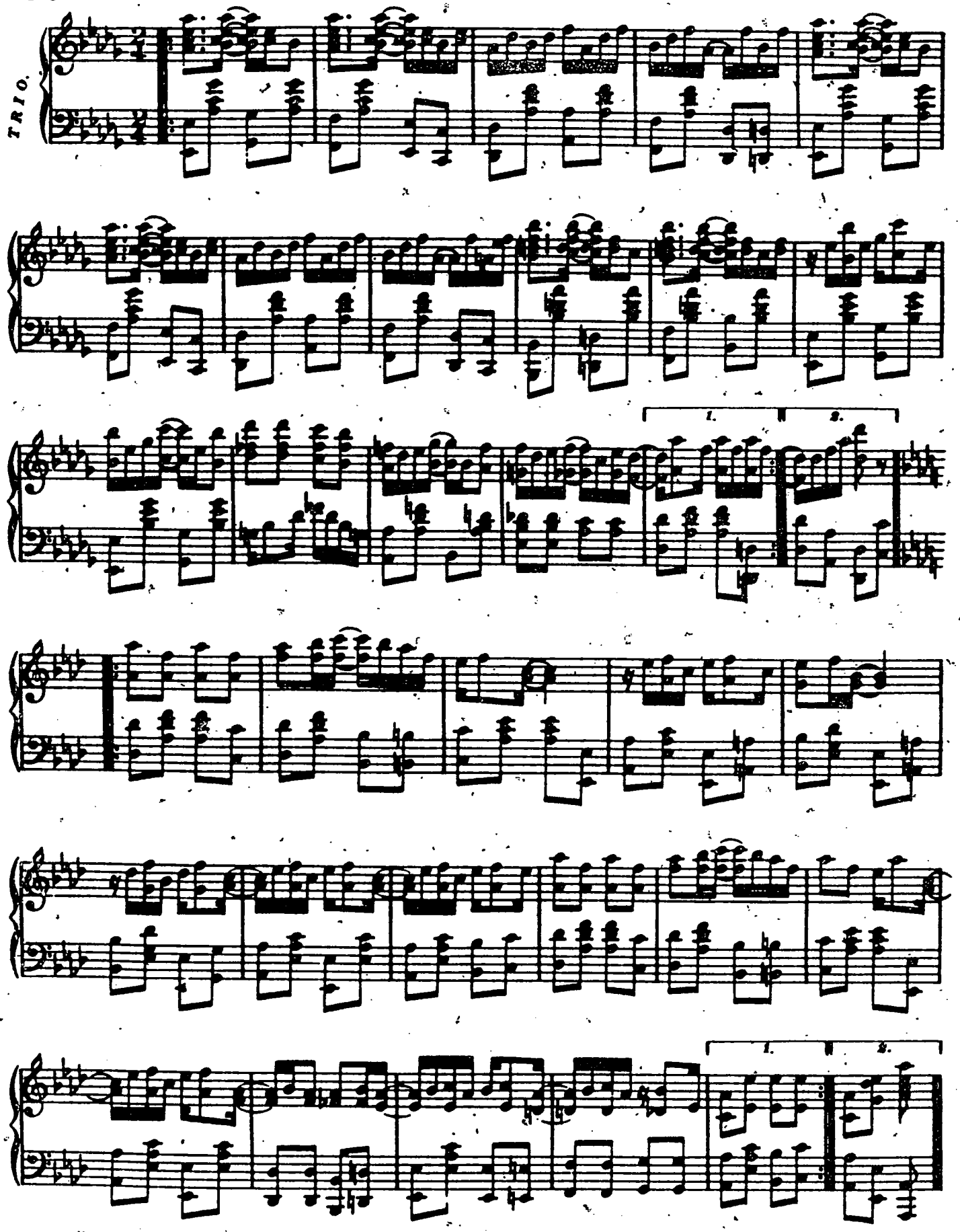
Maple Leaf Rag

BY SCOTT JOPLIN.

Tempo di marcia.
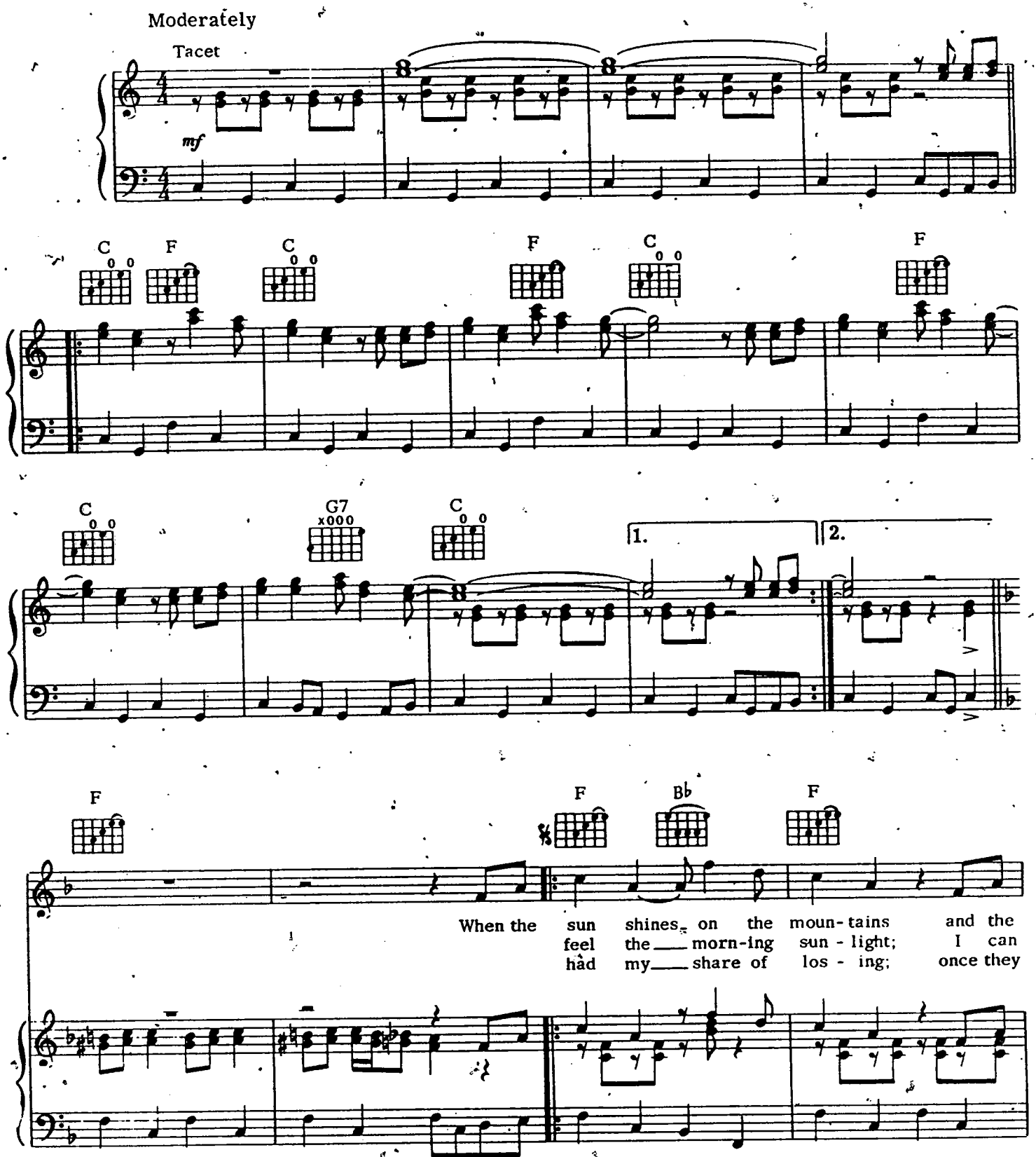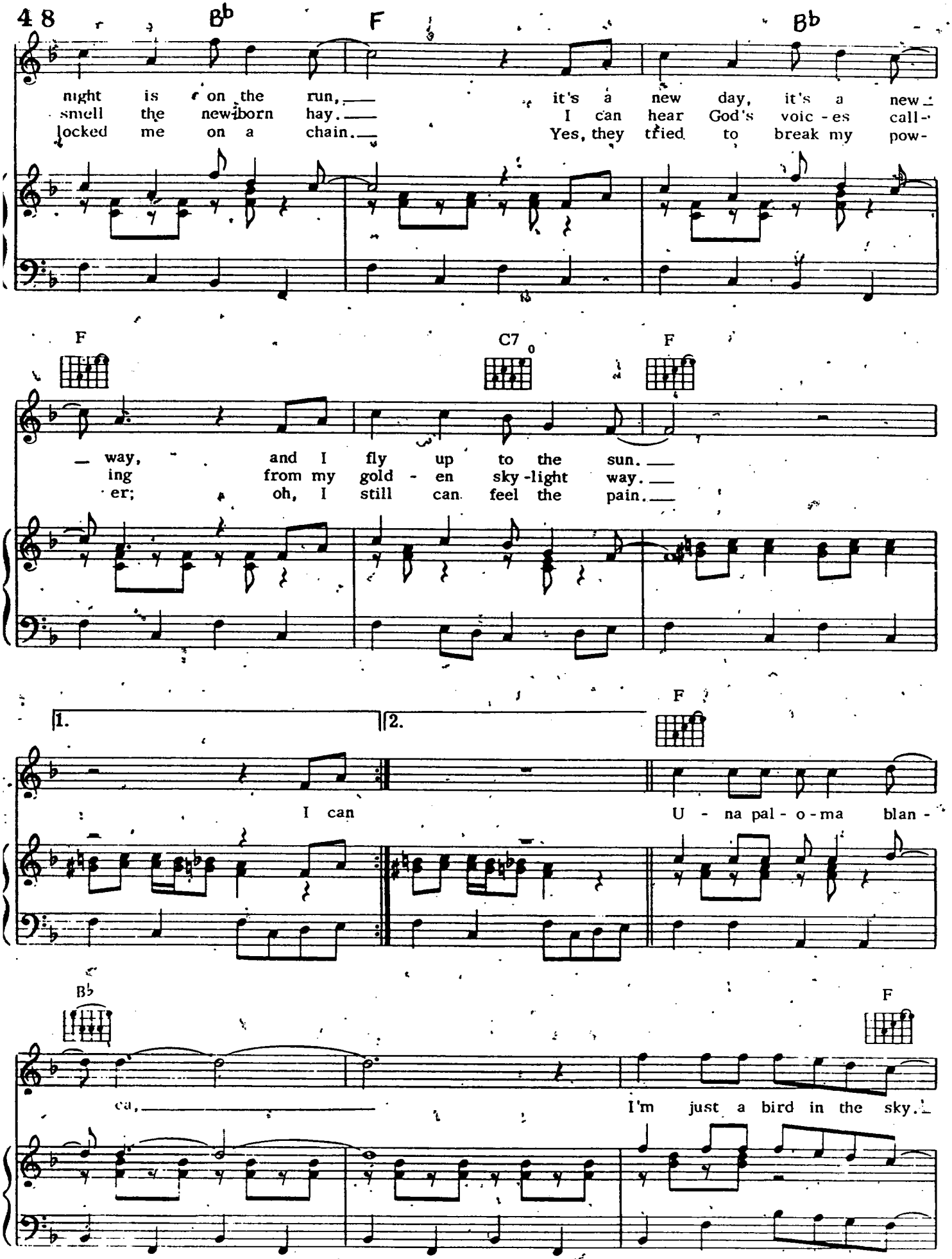



f stacc.
f
p
r. h.
l. h.
mf
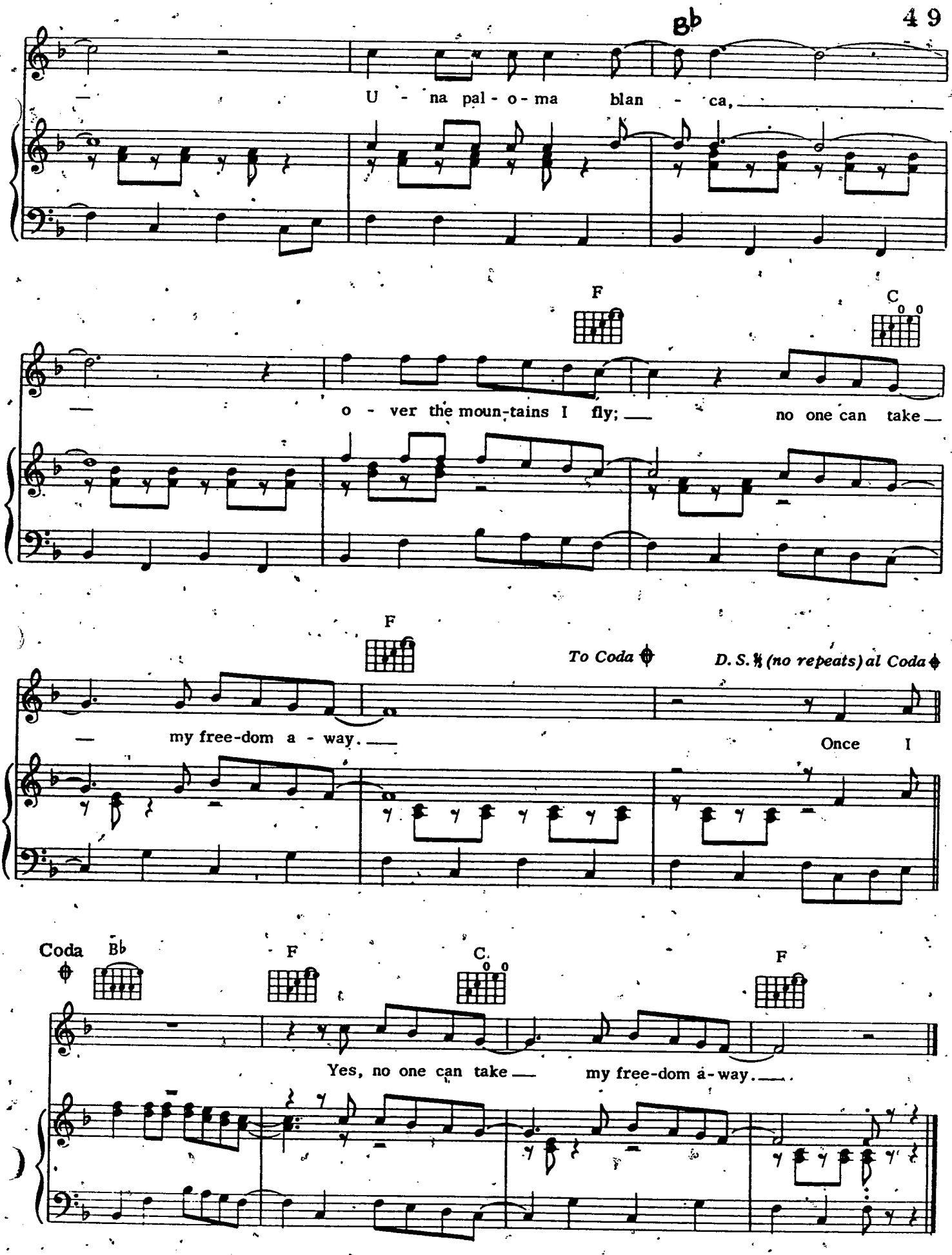

TRIO.
1.
2.
1.
2.

PALOMA BLANCA

Words and Music by
HANS BOUWENS

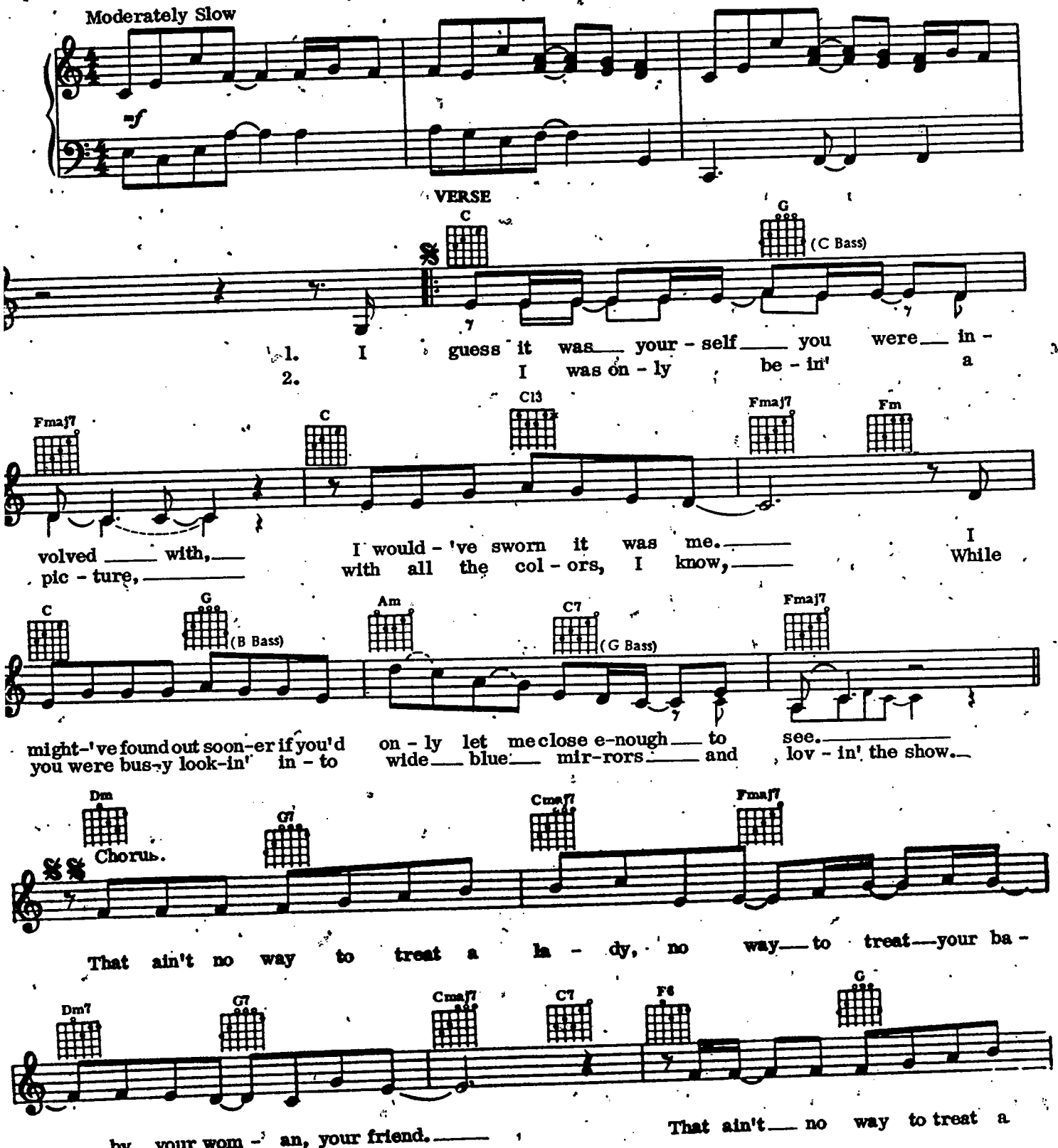


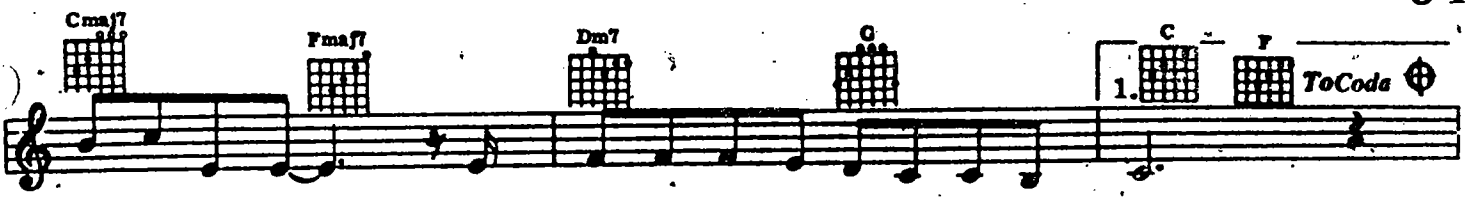

48
B♭
F
B♭
night is on the run, it's a new day, it's a new
smell the new-born hay. I can hear God's voic - es call-
locked me on a chain. Yes, they tried to break my pow-
F
C7
F
way, and I fly up to the sun.
ing from my gold - en sky-light way.
er; oh, I still can feel the pain.
1.
2.
F
I can
U - na pal - o - ma blan -
B♭
F
ca,
I'm just a bird in the sky.


B♭
U - na pal - o - ma blan - ca,
F
C
o - ver the moun-tains I fly; no one can take
F
To Coda
D. S. 𝄋 (no repeats) al Coda
my free-dom a - way.
Once I
Coda
B♭
F
C
F
Yes, no one can take my free-dom a-way.

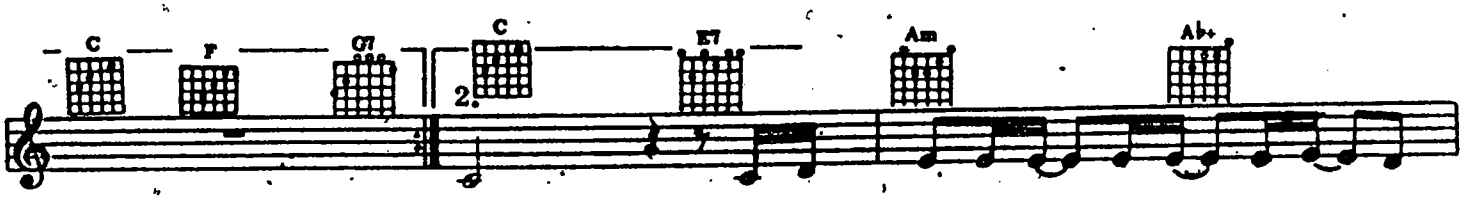
AIN'T NO WAY TO TREAT A LADY

Words and Music by
HARRIET SCHOCK

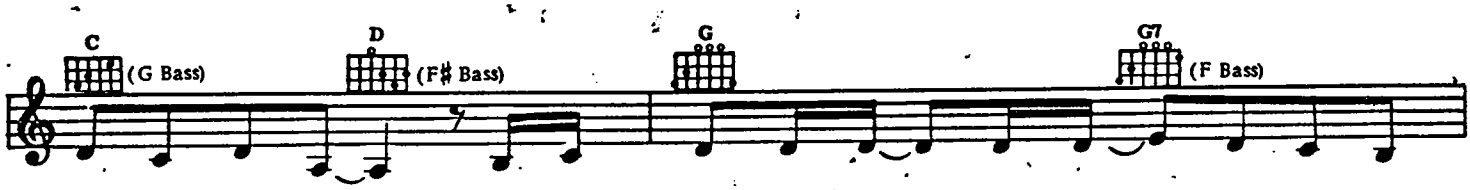




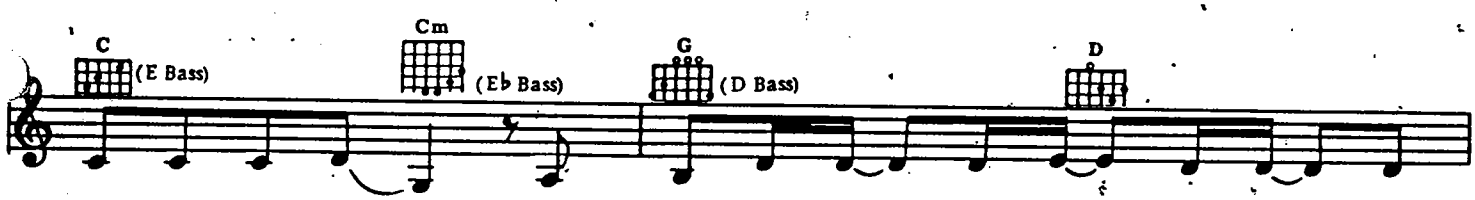
la - dy, no way, — but may - be it's a way for us to end.
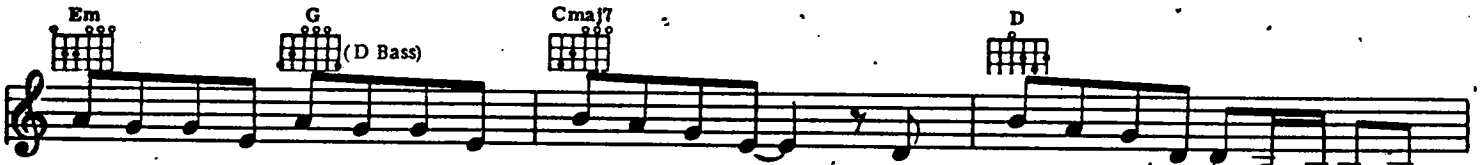


end. There's a fun - ny kind_of con - so - la - tion
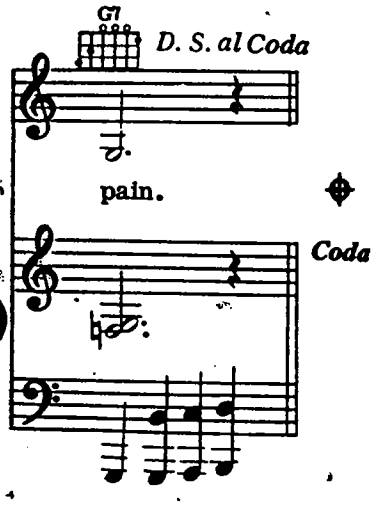


keep - ing me sane, — and I'd real - ly like — to share — it, crawl on
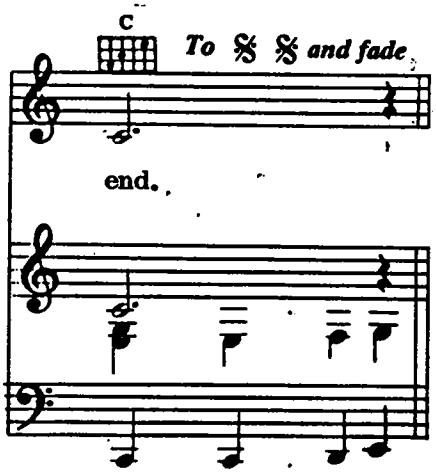


deep in my brain; — and see the times — you nev - er felt — me



lov - in' you or need-in' you, so leav - in' you now, — you still won't know how_to feel — the





3. I was lookin' out for my happiness
While you were lookin' within
And before you knew your own reflection,
Always starts to tire you, it's happened again.

From the Original Soundtract of a Berry Gordy Film "MAHOGANY"

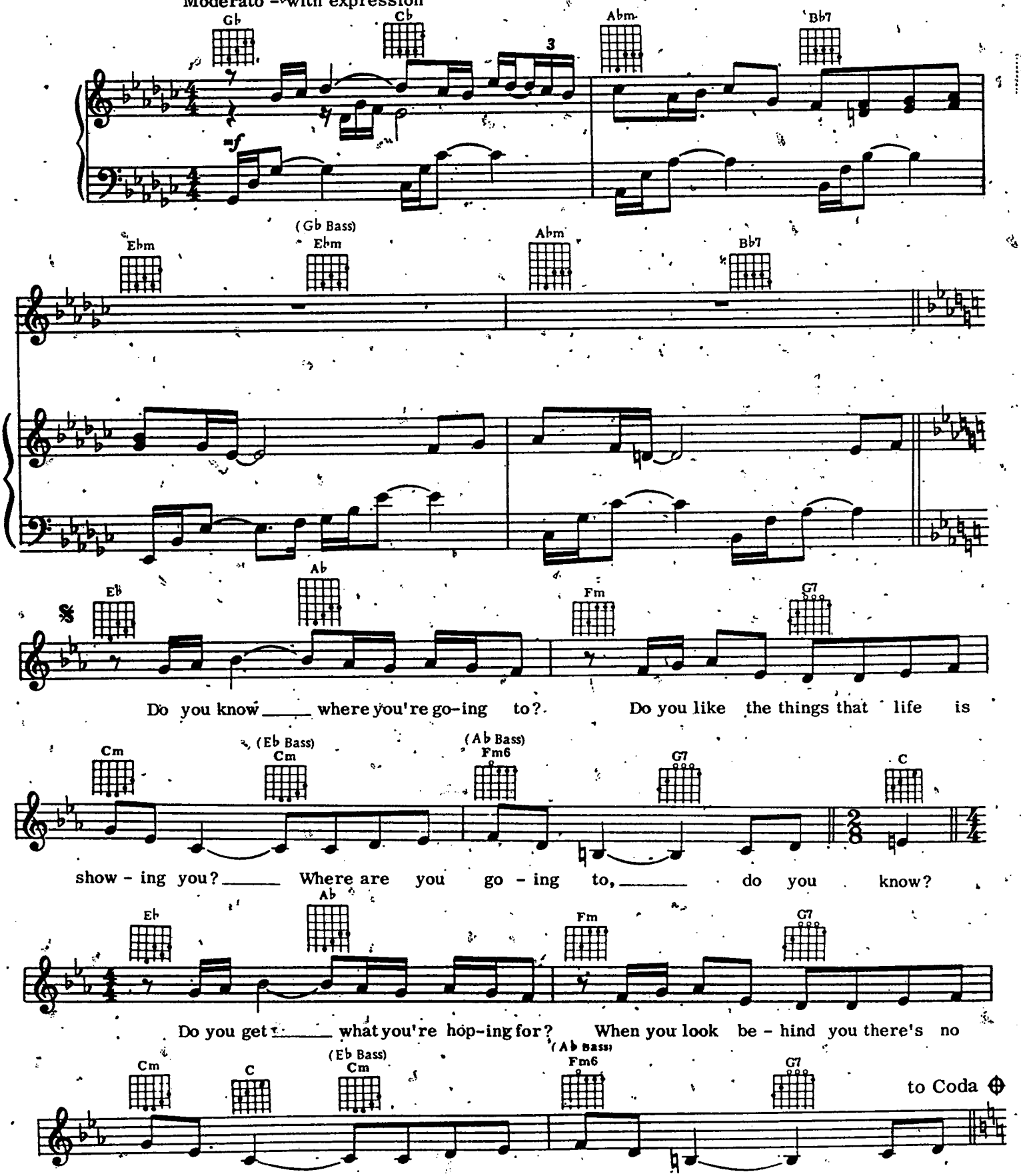
THEME FROM MAHOGANY

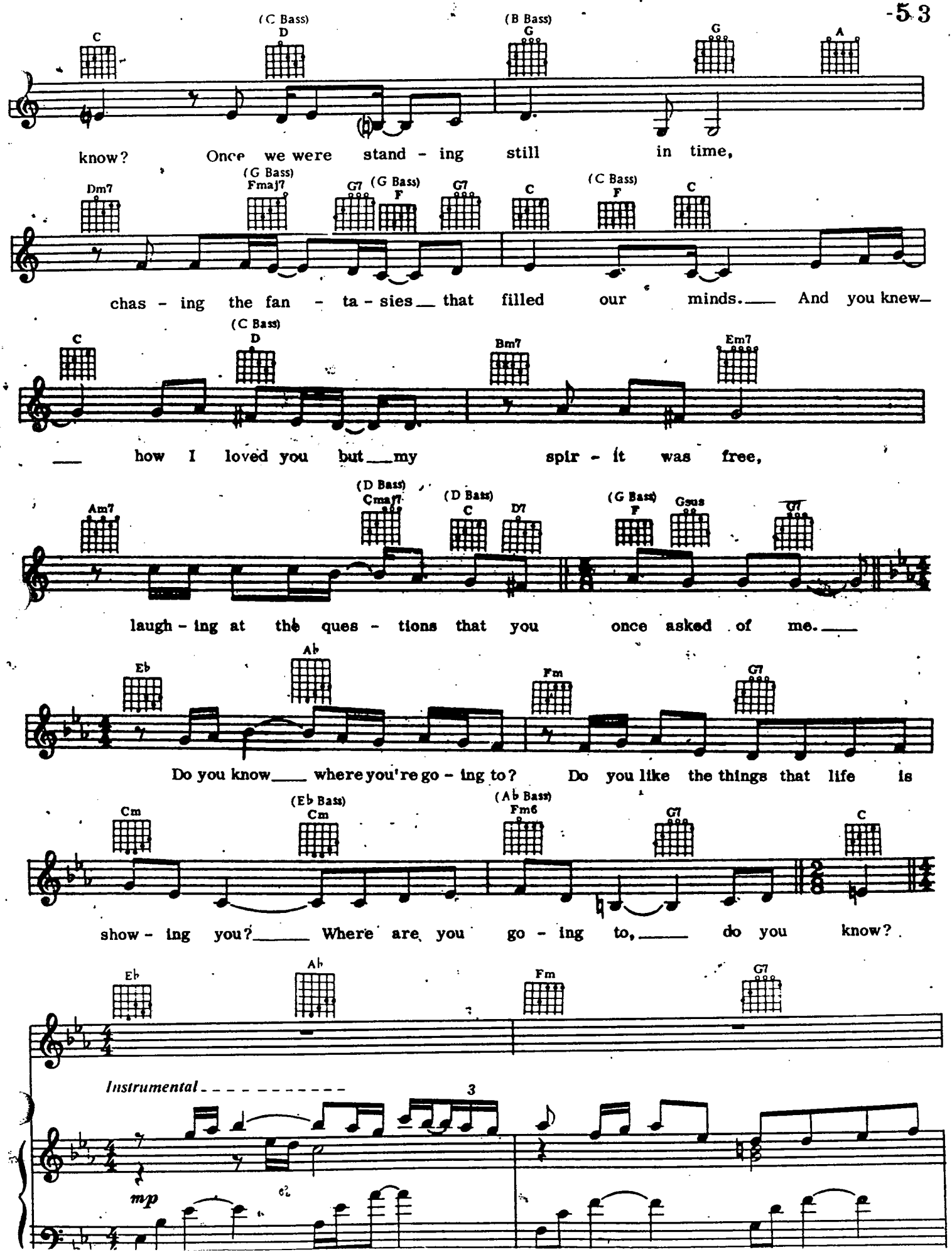
(Do You Know Where You're Going To?)

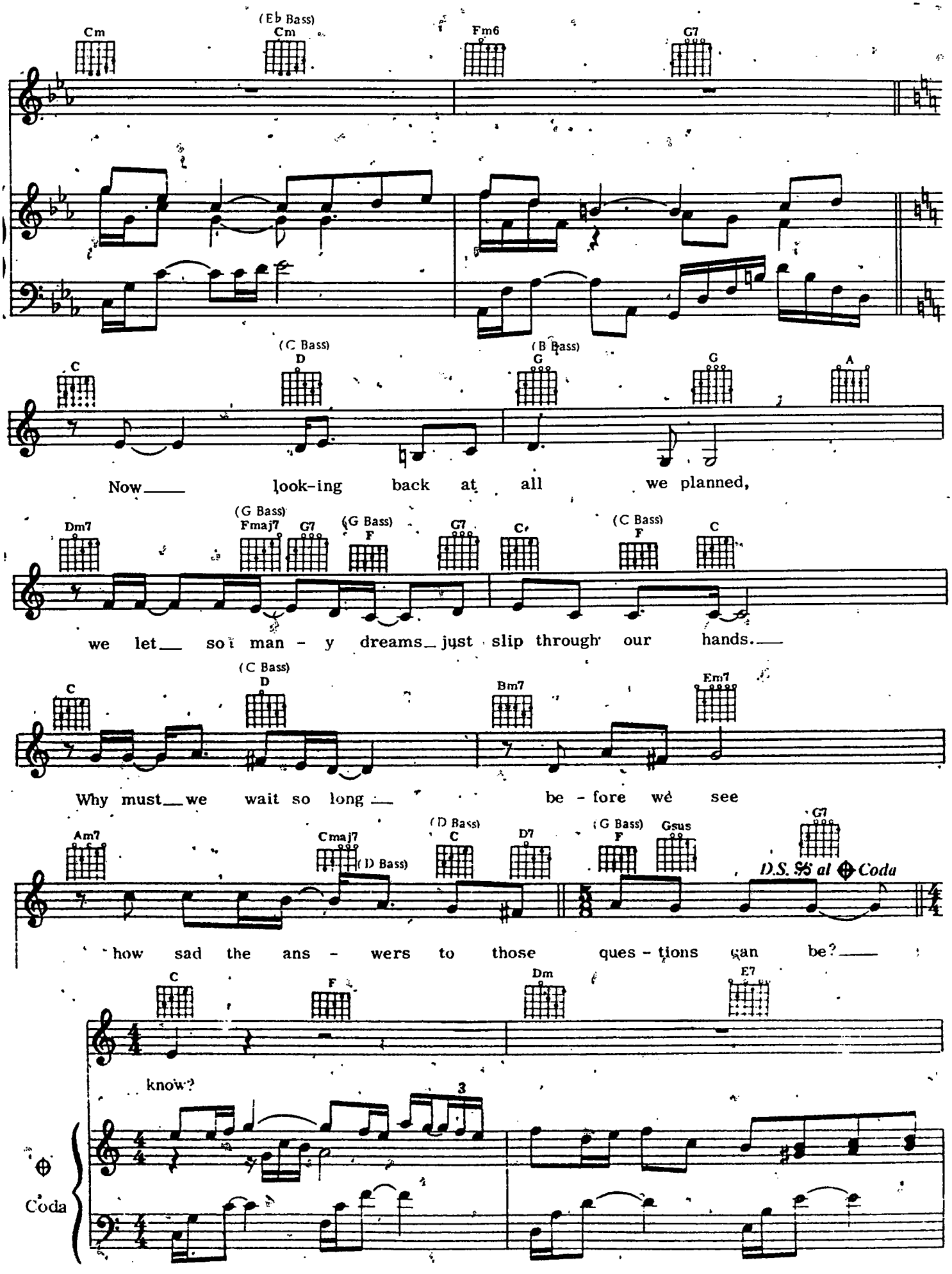
Words by GERRY GOFFIN
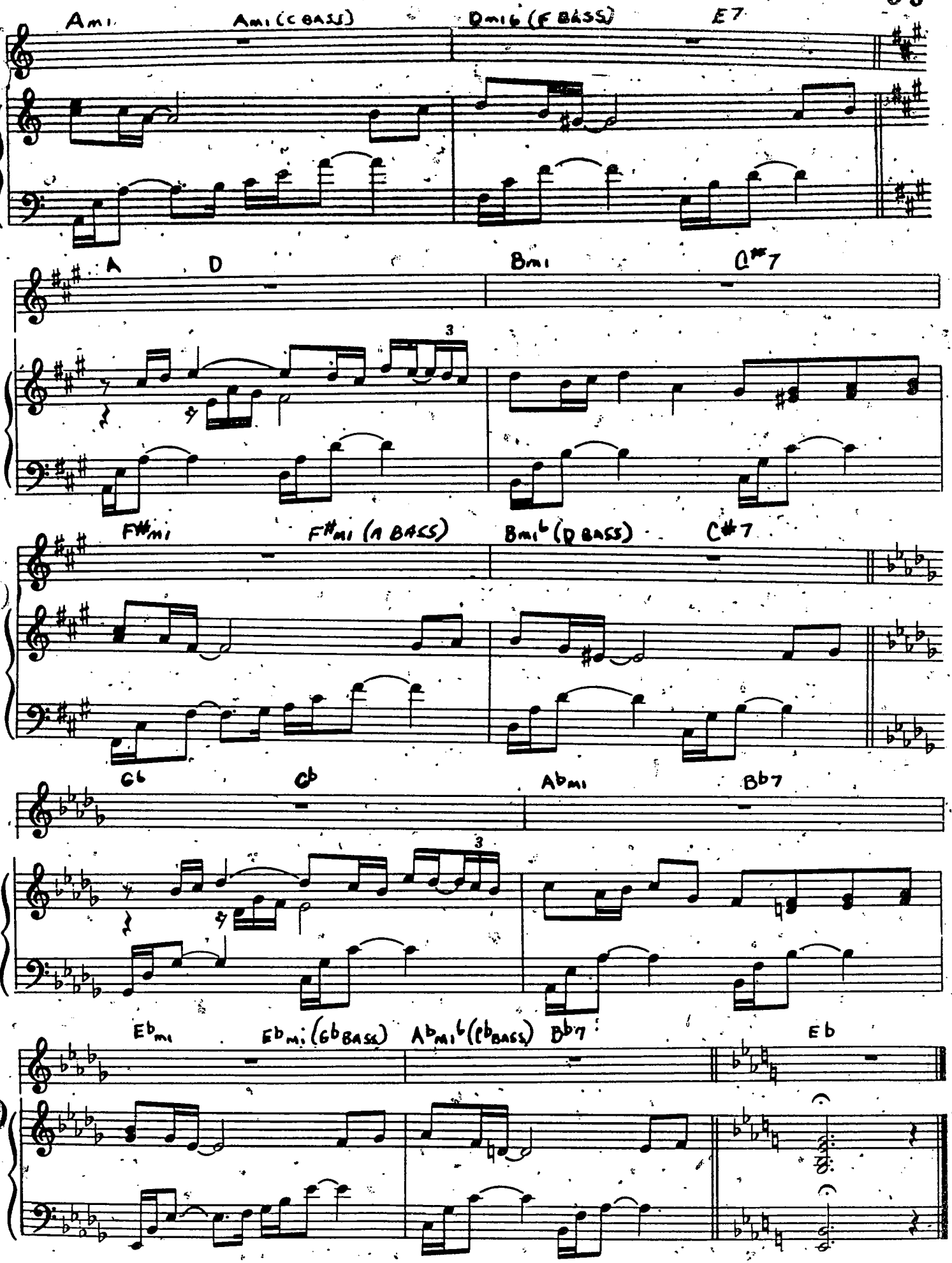
Music by MIKE MASSER

Moderato – with expression



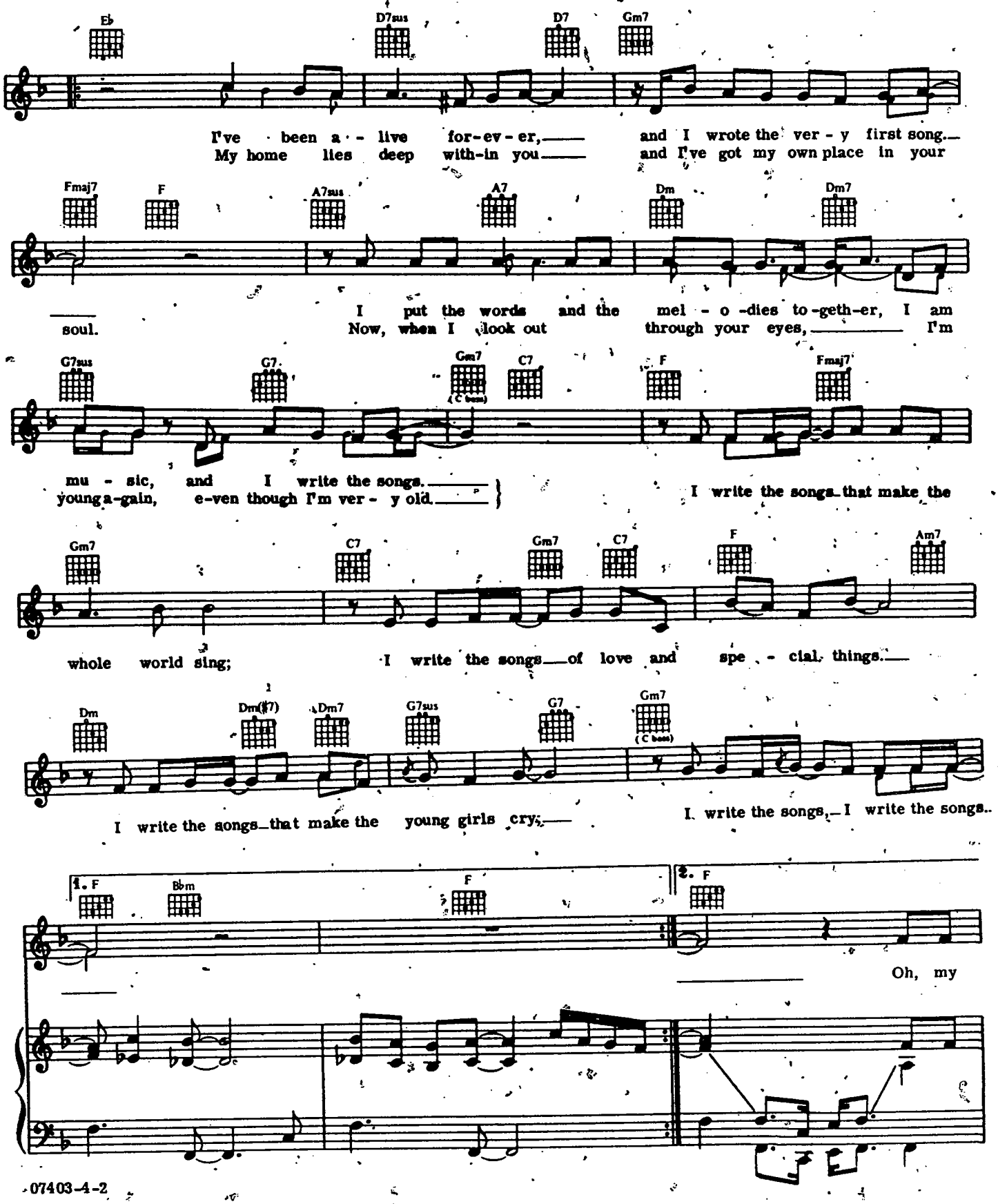

C
(C Bass) D
(B Bass) G
G
A
know? Once we were stand - ing still in time,
Dm7
(G Bass) Fmaj7
G7
(G Bass) F
G7
C
(C Bass) F
C
chas - ing the fan - ta - sies that filled our minds. And you knew
C
(C Bass) D
Bm7
Em7
how I loved you but my spir - it was free,
Am7
(D Bass) Cmaj7
(D Bass) C
D7
(G Bass) F
Gsus
G7
laugh - ing at the ques - tions that you once asked of me.
Eb
Ab
Fm
G7
Do you know where you're go - ing to? Do you like the things that life is
Cm
(Eb Bass) Cm
(Ab Bass) Fm6
G7
C
show - ing you? Where are you go - ing to, do you know?
Eb
Ab
Fm
G7
Instrumental
3
mp

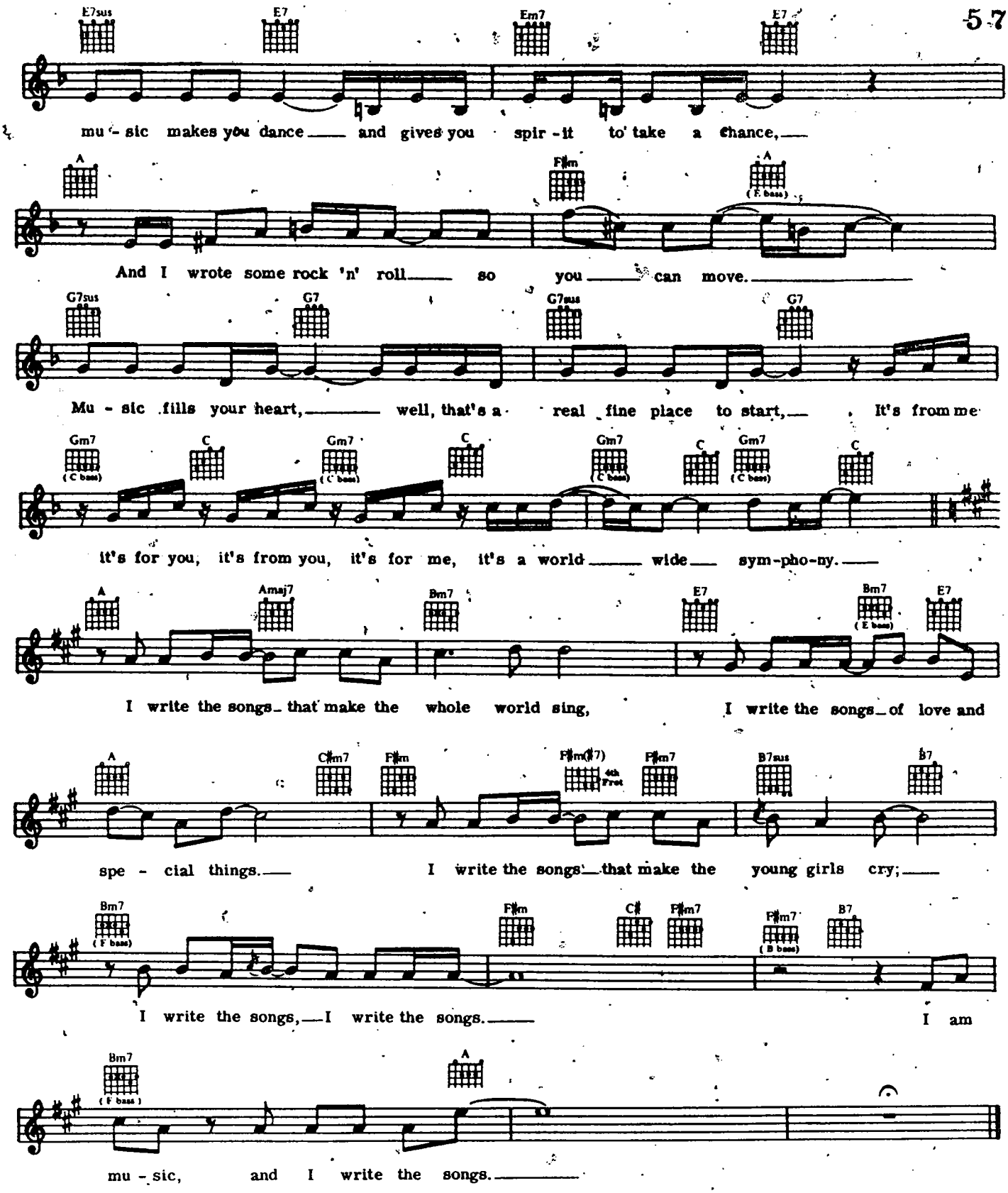

Cm
(Eb Bass) Cm
Fm6
G7
C
(C Bass) D
(B Bass) G
G
A
Now look-ing back at all we planned,
Dm7
(G Bass) Fmaj7
G7
(G Bass) F
G7
C
(C Bass) F
C
we let so man - y dreams just slip through our hands.
C
(C Bass) D
Bm7
Em7
Why must we wait so long be - fore we see
Am7
Cmaj7
(D Bass)
(D Bass) C
D7
(G Bass) F
Gsus
G7
D.S. 𝄋 al ⊕ Coda
how sad the ans - wers to those ques - tions can be?
C
F
Dm
E7
know?
3
⊕ Coda


Ami
Ami (C BASS)
DmiЬ (F BASS)
E7
A
D
Bmi
C#7
F#mi
F#mi (A BASS)
BmiЬ (D BASS)
C#7
Gb
Cb
AbMi
Bb7
EbMi
EbMi (Gb BASS)
AbMiЬ (Db BASS)
Bb7
Eb
3

I Write The Songs
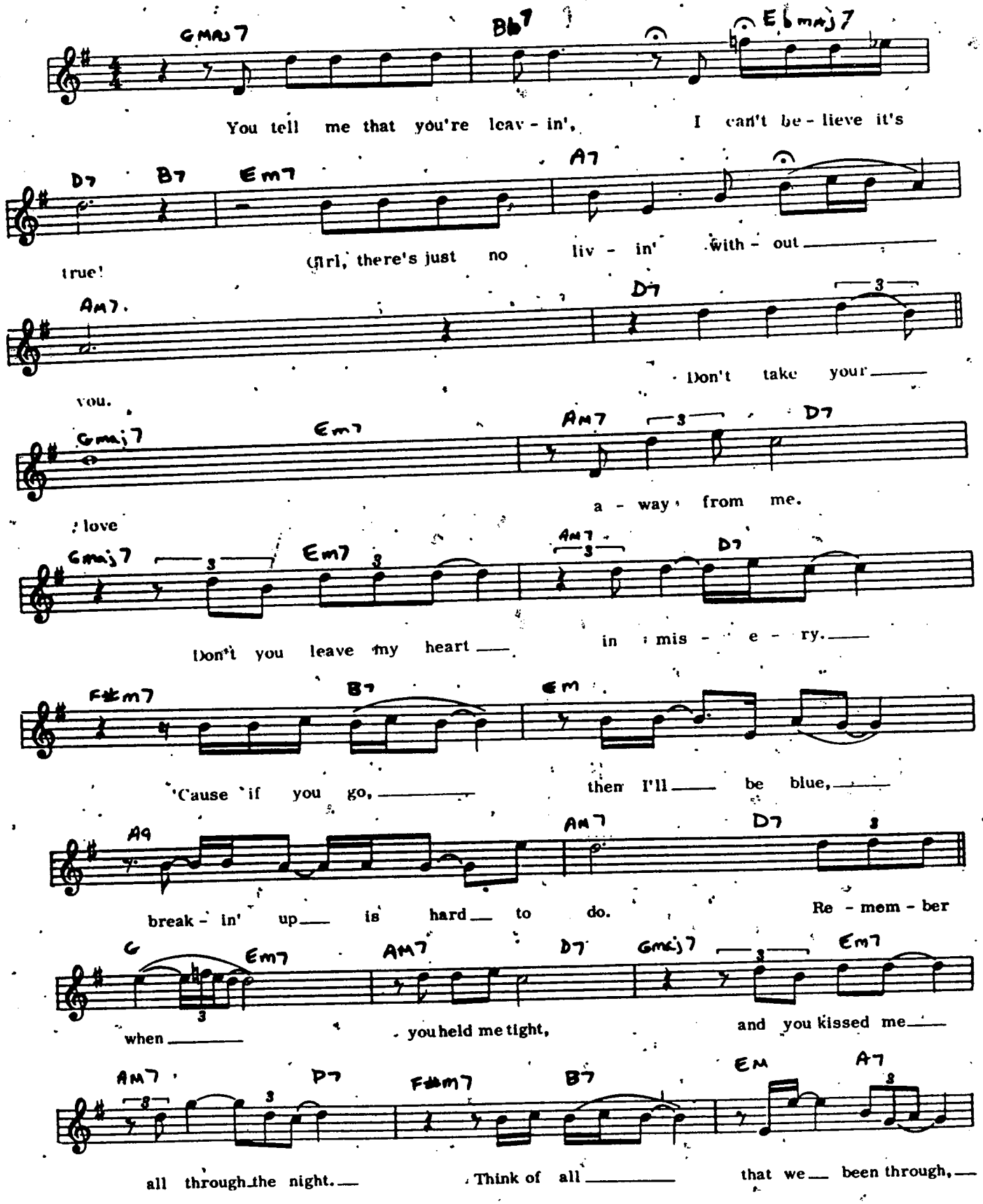
Words and Music by
BRUCE JOHNSTON
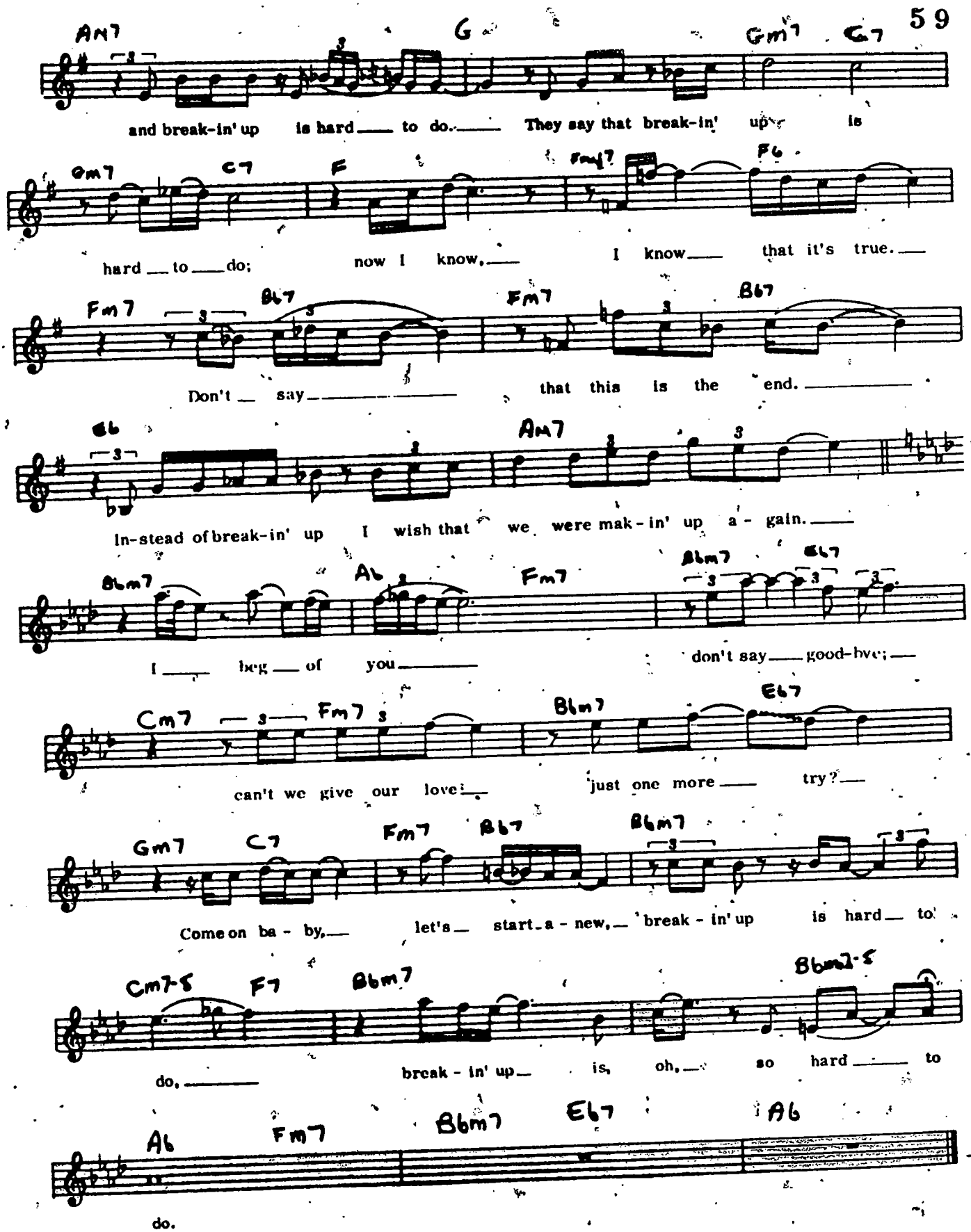



E7sus E7 Em7 E7
mu - sic makes you dance and gives you spir - it to take a chance,
A F♯m A (F bass)
And I wrote some rock 'n' roll so you can move.
G7sus G7 G7sus G7
Mu - sic fills your heart, well, that's a real fine place to start, It's from me
Gm7 (C bass) C Gm7 (C bass) C Gm7 (C bass) C Gm7 (C bass) C
it's for you, it's from you, it's for me, it's a world wide sym-pho-ny.
A Amaj7 Bm7 E7 Bm7 (E bass) E7
I write the songs that make the whole world sing, I write the songs of love and
A C♯m7 F♯m F♯m(♯7) 4th Fret F♯m7 B7sus B7
spe - cial things. I write the songs that make the young girls cry;
Bm7 (F bass) F♯m C♯ F♯m7 F♯m7 (B bass) B7
I write the songs, I write the songs. I am
Bm7 (F bass) A
mu - sic, and I write the songs.

BREAKING UP IS HARD TO DO

Words and Music by
NEIL SEDAKA and
HOWARD GREENFIELD

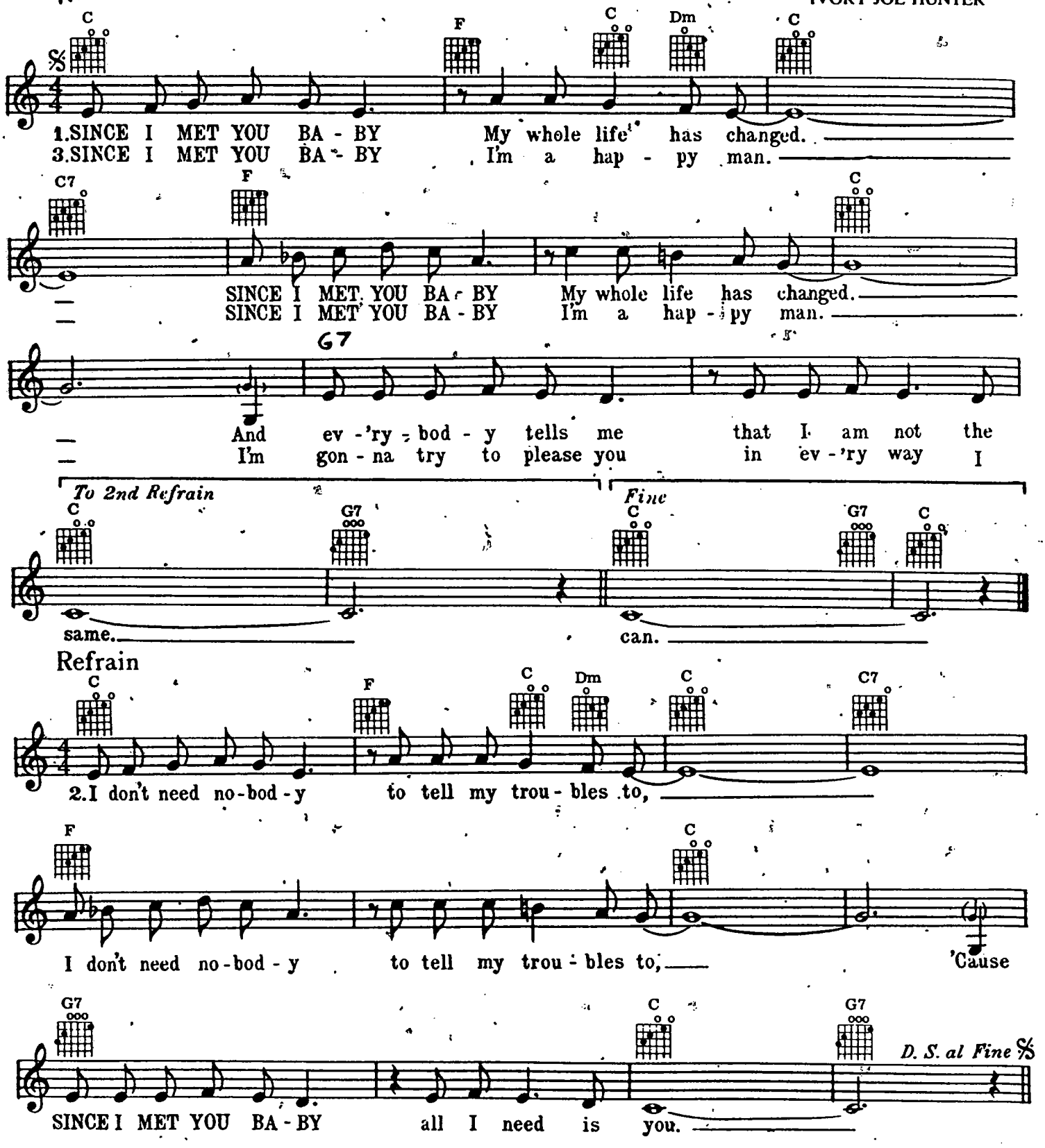



AM7 G Gm7 C7
and break-in' up is hard to do. They say that break-in' up is
Dm7 G7 F Fm7 F6
hard to do; now I know, I know that it's true.
Fm7 Bb7 Fm7 Bb7
Don't say that this is the end.
Eb AM7
In-stead of break-in' up I wish that we were mak-in' up a-gain.
Bbm7 Ab Fm7 Bbm7 Eb7
I beg of you don't say good-bye;
Cm7 Fm7 Bbm7 Eb7
can't we give our love; just one more try?
Gm7 C7 Fm7 Bb7 Bbm7
Come on ba-by, let's start a-new, break-in' up is hard to
Cm7-5 F7 Bbm7 Bbm7-5
do, break-in' up is, oh, so hard to
Ab Fm7 Bbm7 Eb7 Ab
do.

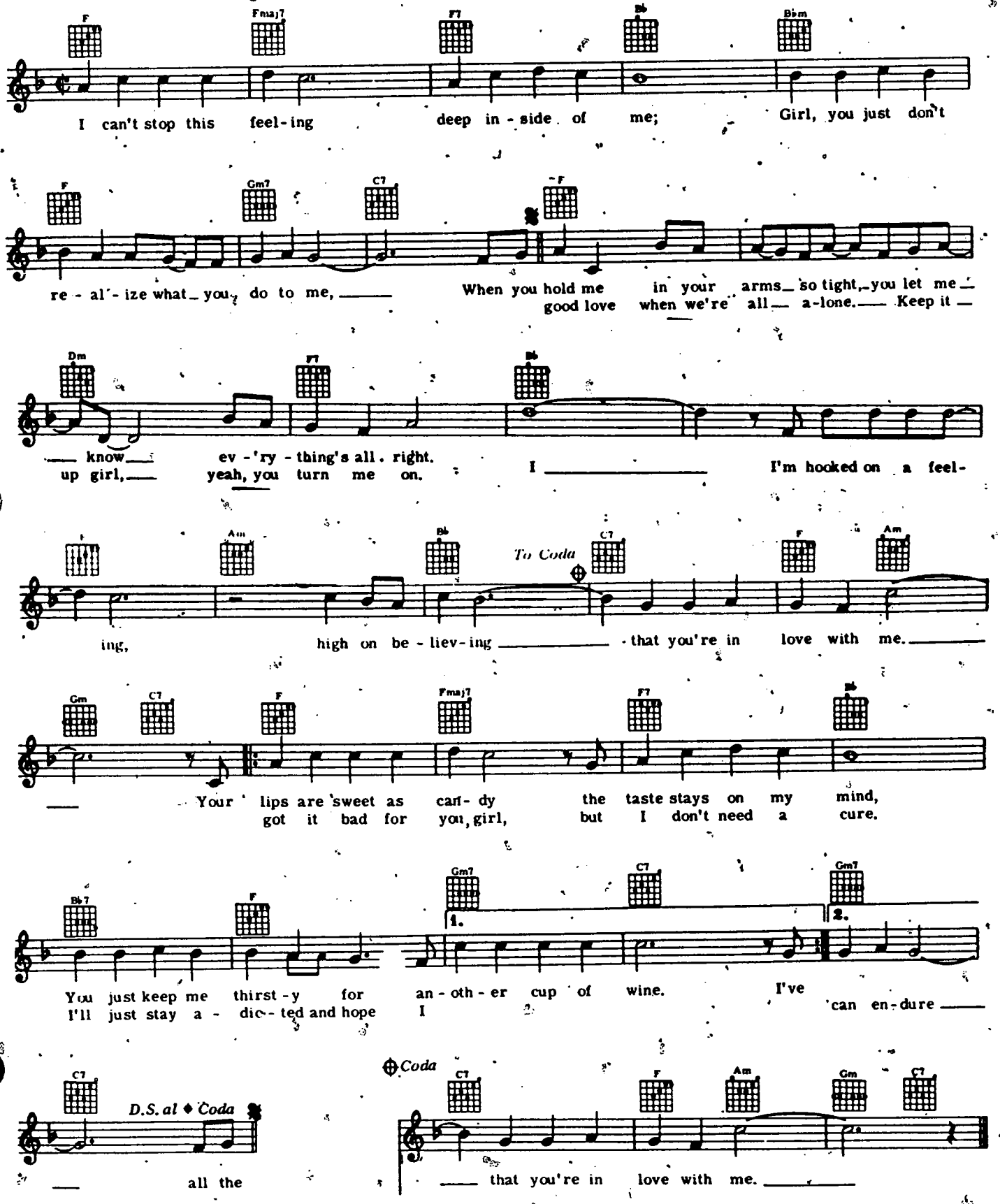
SINCE I MET YOU BABY

REFRAIN

Words and Music by
IVORY JOE HUNTER



Hooked On A Feeling



JUST OUT OF REACH

Words and Music by
V. F. (Pappy) STEWART

Moderato (with much feeling)

mf

CHORUS

Eb Ab 4 fr. Eb Gm Fm

1. Love that runs a - way from me, Dreams that just won't let me be,
2. If you need me, I'll be near, I'll be faith - ful, nev-er fear. I'll

Bb7 Fm7 Bb7 Fm Eb

Blues that keep on both - 'rin' me, Chains that just won't set me free. Too
think of you both night and day, So close and yet so far a - way. I

Eb Eb7 Ab 4 fr. Bb Fm7

far a - way from you and all your charms, JUST OUT OF REACH of
pray the Lord to keep you from all harm, JUST OUT OF REACH of

Fm Bb7 Eb Cm7 Fm7 Bb7 Eb Ab 4fr. Eb

my two o - pen arms. Each night in dreams I see your face,
my two o - pen arms. That lone-some feel - ing all the time,

Gm Fm Bb7

Mem - 'ries time can - not e - rase, Then I a - wake and find you gone,
Know - ing you can - not be mine, Dreams that hurt me in my sleep,

Fm7 Bb7 Fm Eb Eb7 Ab 4fr.

I'm so blue and all a - lone. So far a - way from lips so sweet and warm, JUST
Vows that we could nev-er keep. Too far a - way from lips so sweet and warm, JUST

Bb7 Fm7 Fm Bb7 1 Eb Cdim Fm7 Bb7 2 Eb Cb Eb

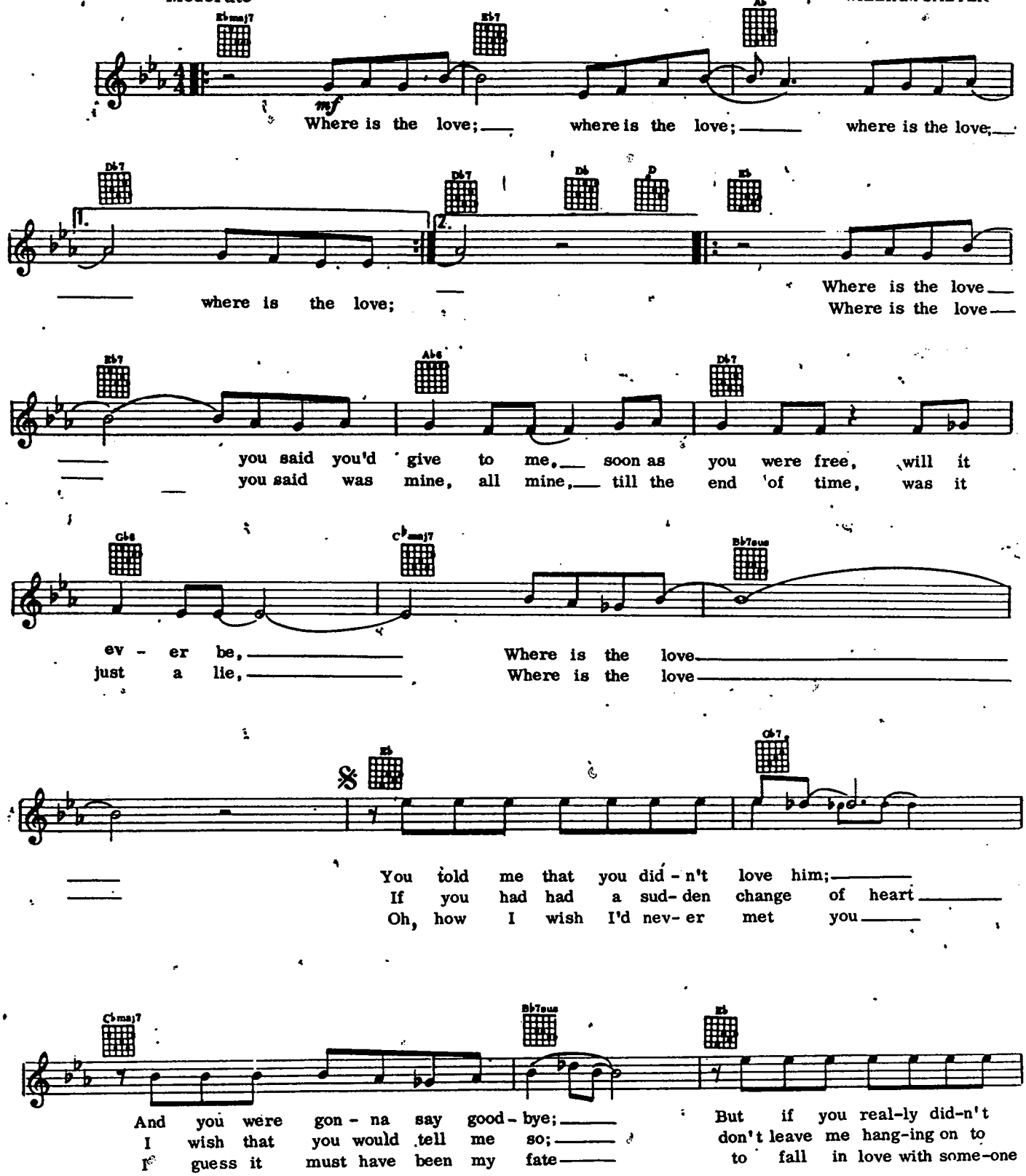
OUT OF REACH of my two o - pen arms.
OUT OF REACH of my two o - pen arms.

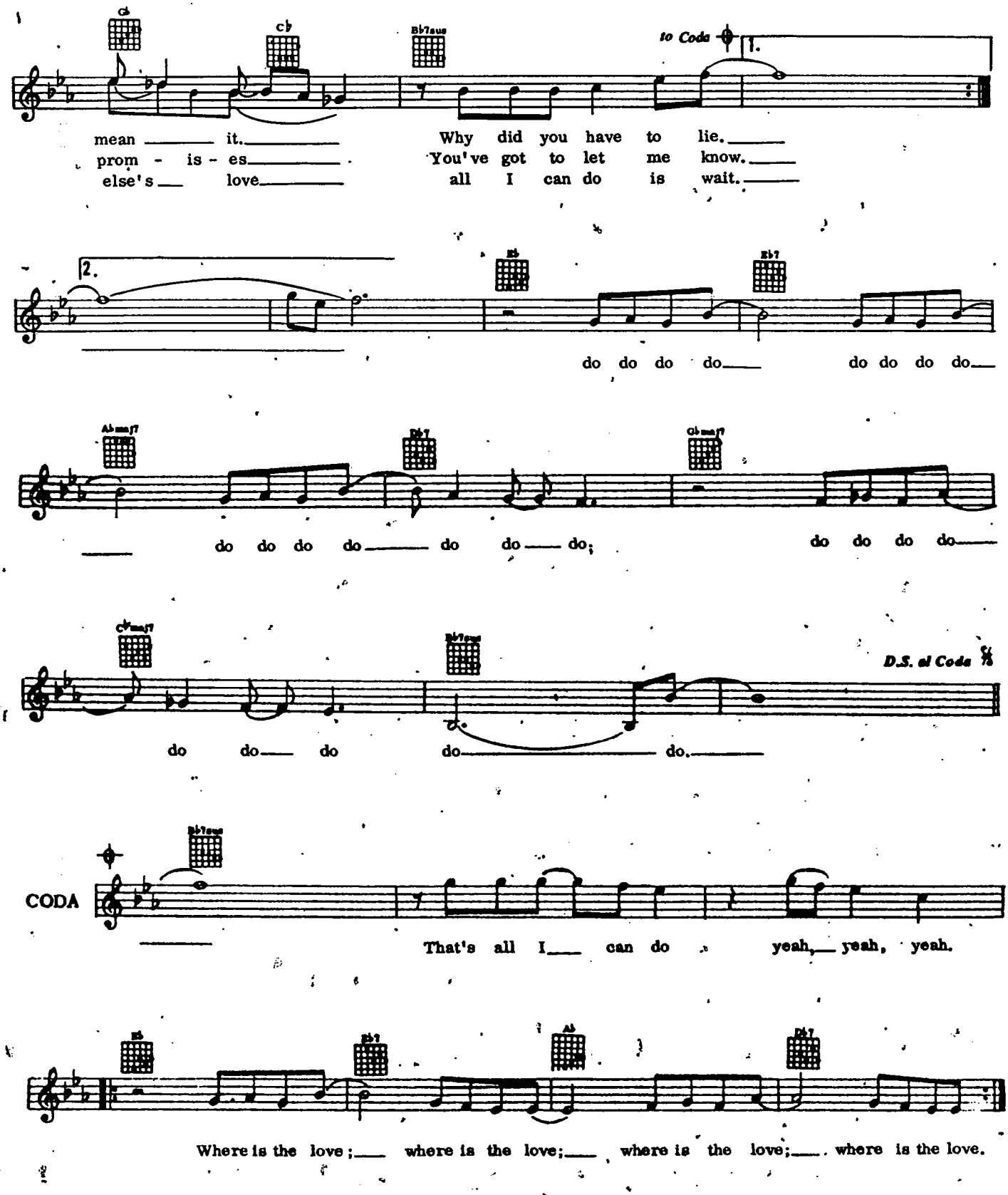
rit.

WHERE IS THE LOVE

Words and Music by
RALPH MacDONALD and
WILLIAM SALTER
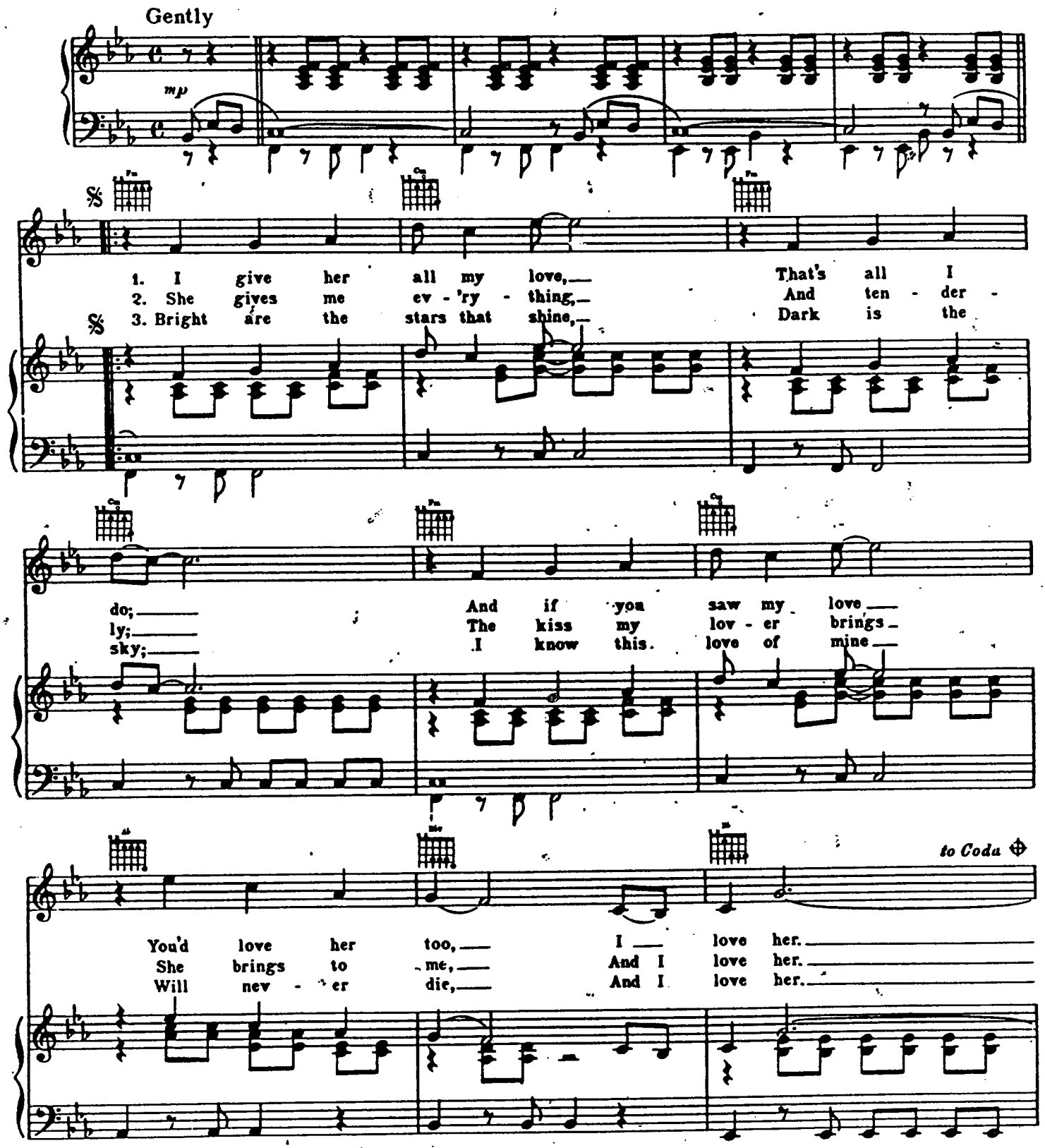
Moderate

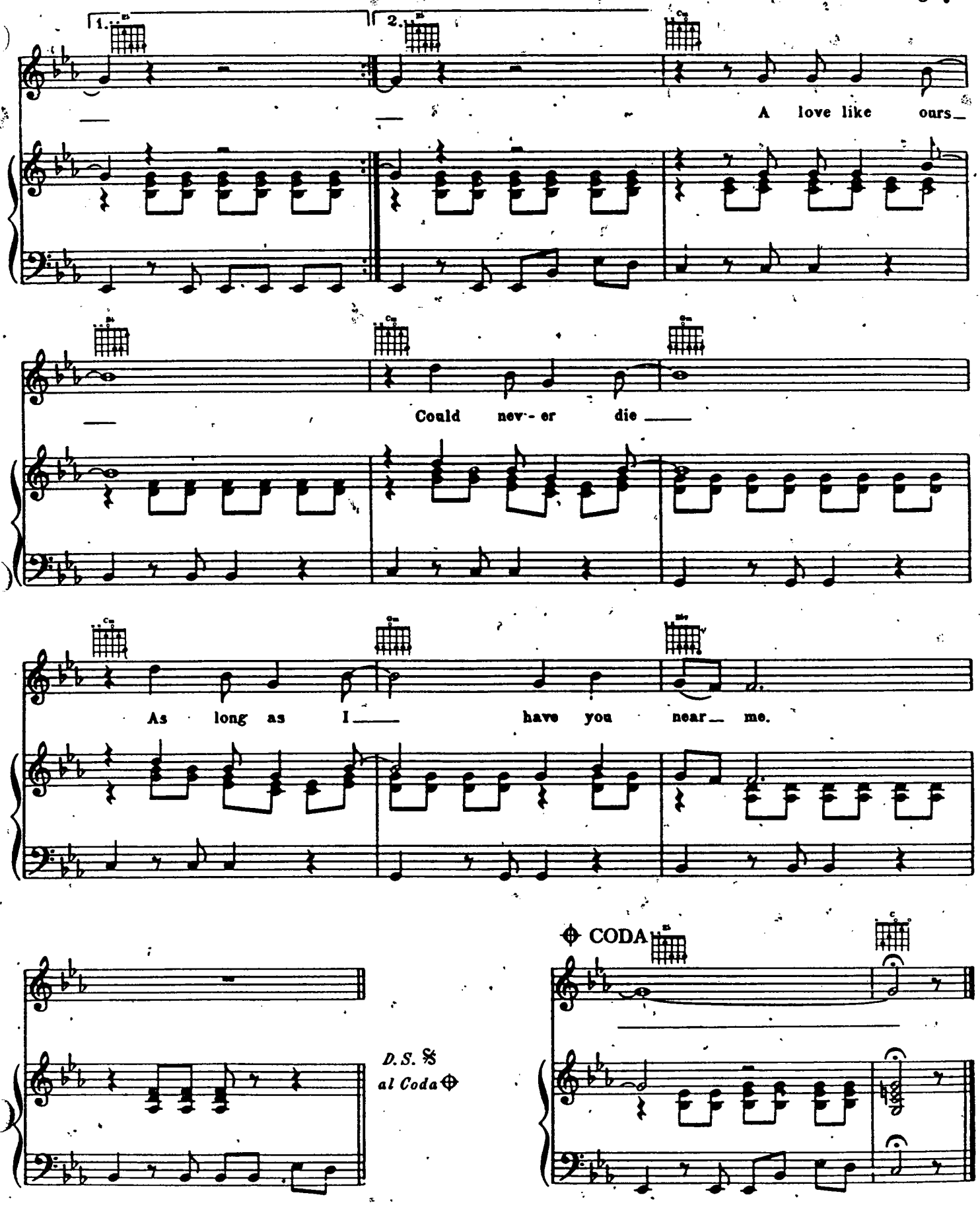



to Coda
1.
mean ___ it.___ Why did you have to lie.___
prom - is - es___ You've got to let me know.___
else's___ love___ all I can do is wait.___
2.
do do do do___ do do do do___
___ do do do do___ do do___ do; do do do do___
do do___ do do___ do.___
D.S. al Coda
CODA
That's all I___ can do yeah,___ yeah, yeah.
Where is the love;___ where is the love;___ where is the love;___ where is the love.

AND I LOVE HER

Words and Music by
JOHN LENNON
PAUL McCARTNEY




1.
2.
A love like ours_
Could nev - er die ___
As long as I___ have you near_ me.
D.S. 𝄋
al Coda ⊕
⊕ CODA

LADY

Words and Music by
DENNIS DeYOUNG

Moderately fast

Tacet

mp

D C

La - dy, when you're with me I'm smil - ing;

D C

give me all your love.

D C

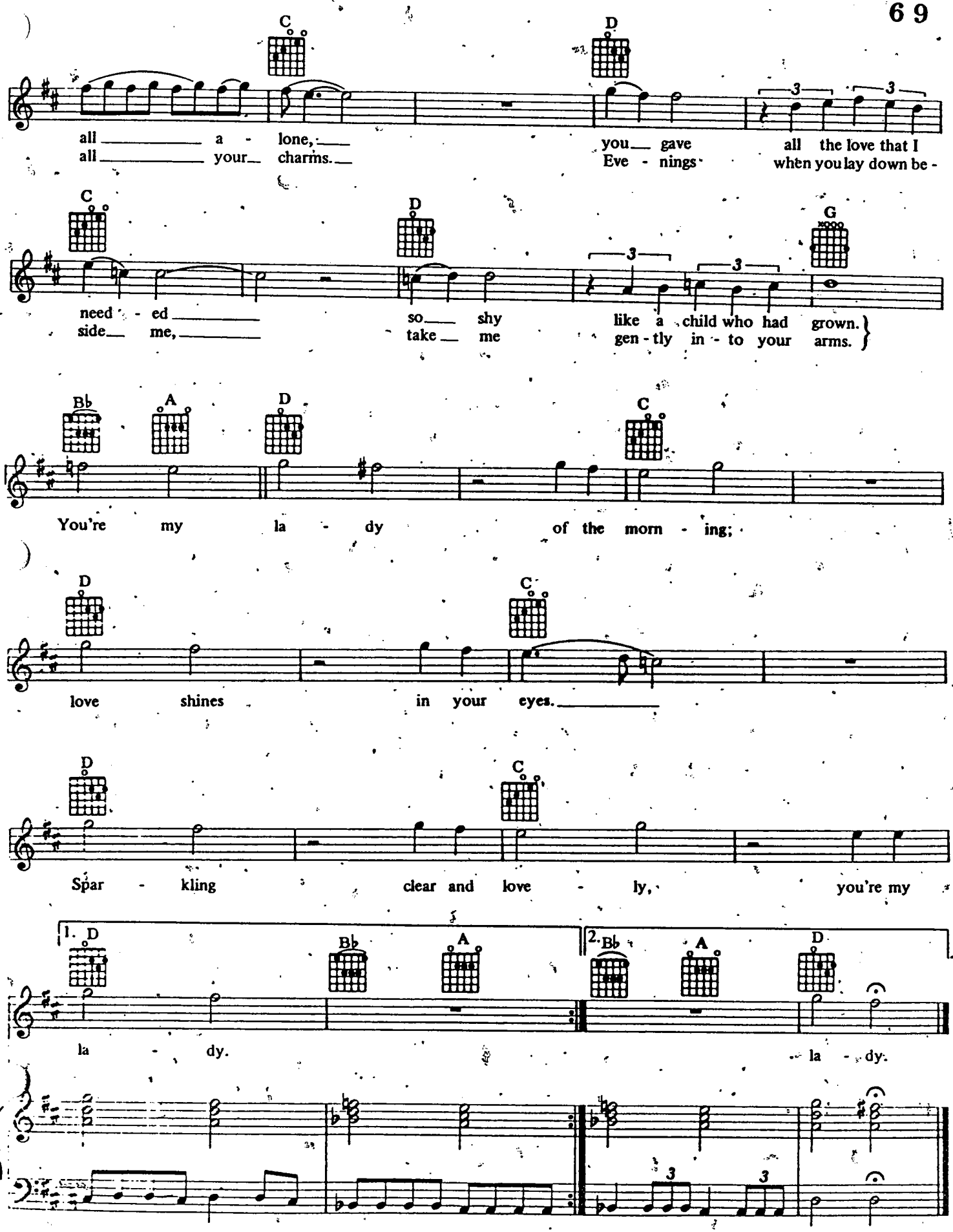
Your hands build me up when I'm sink - ing;

D G B♭ A

touch me and my trou-bles all fade.

D C D

La - dy, from the mo-ment I saw you stand - ing
La - dy, turn me on when I'm lone - ly; show me


C
D
all a - lone,
all your charms.
you gave all the love that I
Eve - nings when you lay down be -
C
D
G
need - ed
side me,
so shy
take me
like a child who had grown.
gen - tly in - to your arms.
Bb
A
D
C
You're my la - dy of the morn - ing;
D
C
love shines in your eyes.
D
C
Spar - kling clear and love - ly, you're my
1. D
Bb
A
2. Bb
A
D
la - dy.
la - dy.

WE MAY NEVER LOVE LIKE THIS AGAIN

Song from the 20th Century-Fox & Warner Bros. film "THE TOWERING INFERNO"

Words and Music by
AL KASHA and JOEL HIRSCHHORN

Moderately slow

Tacet

mf legato

mp rit.

with pedal throughout

Em9 A sus4 A D

We may nev - er love like this a - gain; don't stop the

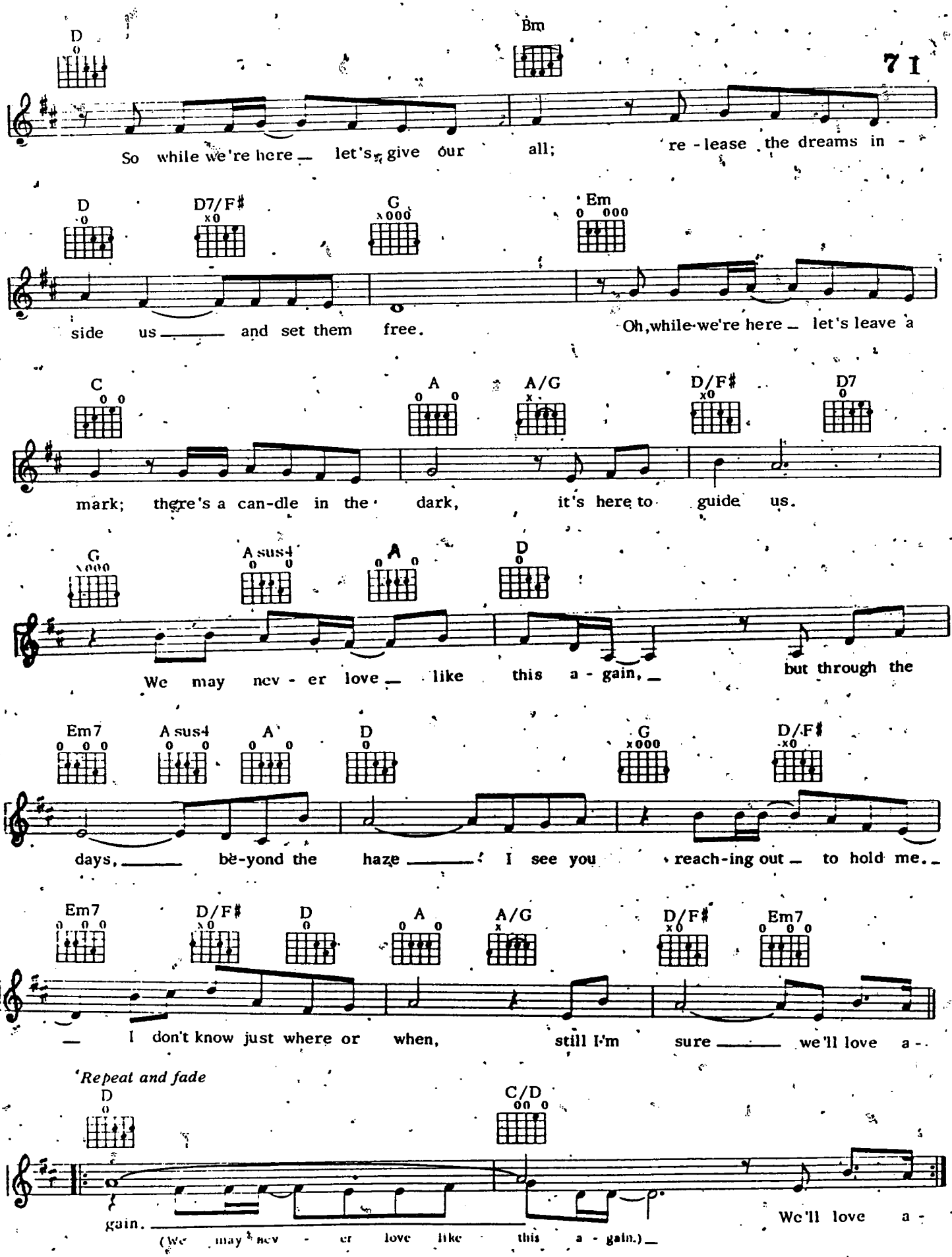
a tempo

Em7 A sus4 A D G A sus4 A

flow, we can't let go. We may nev - er love like

D E E/G♯ A sus4 A
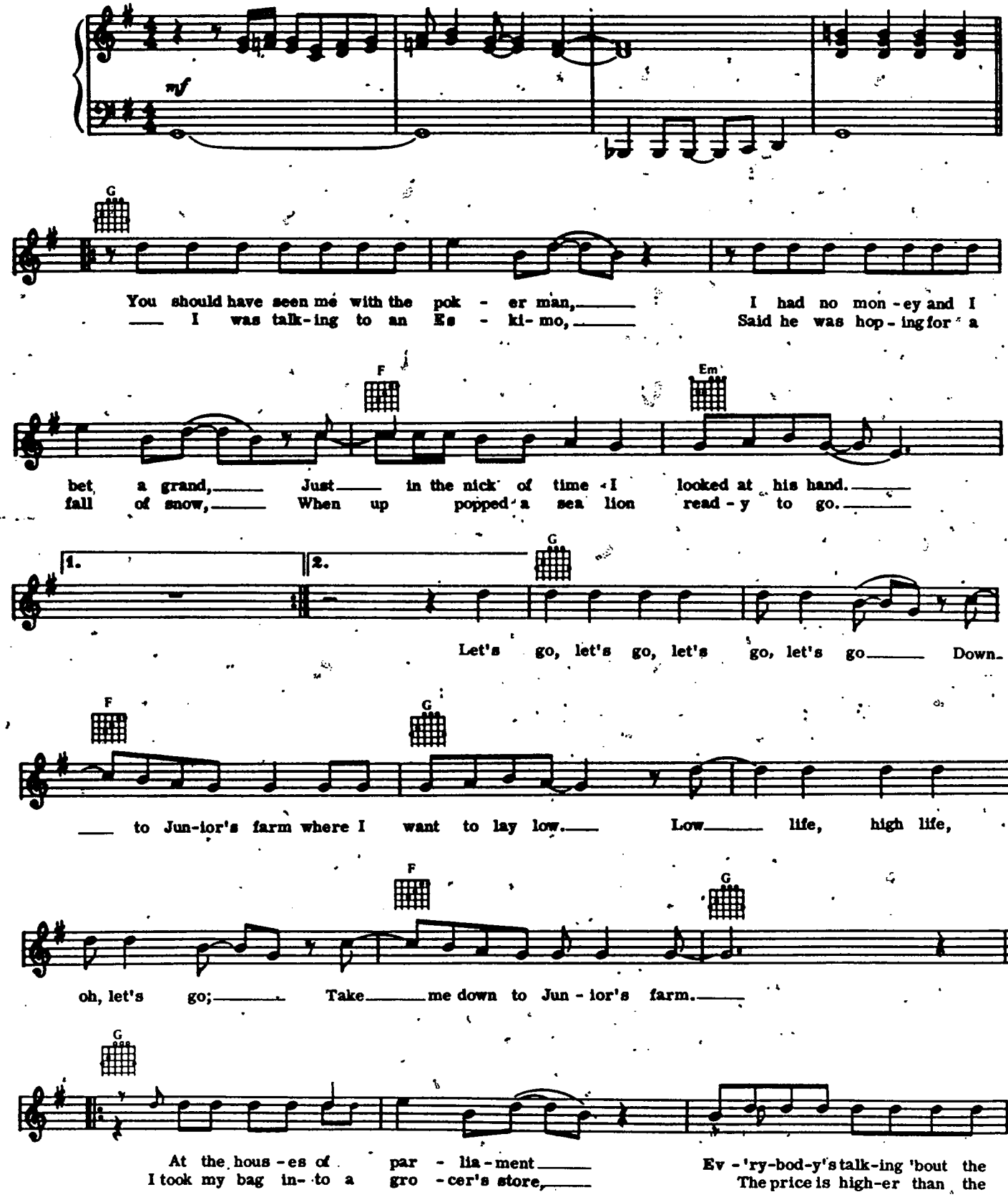
this a - gain, and touch the sky though we may try.
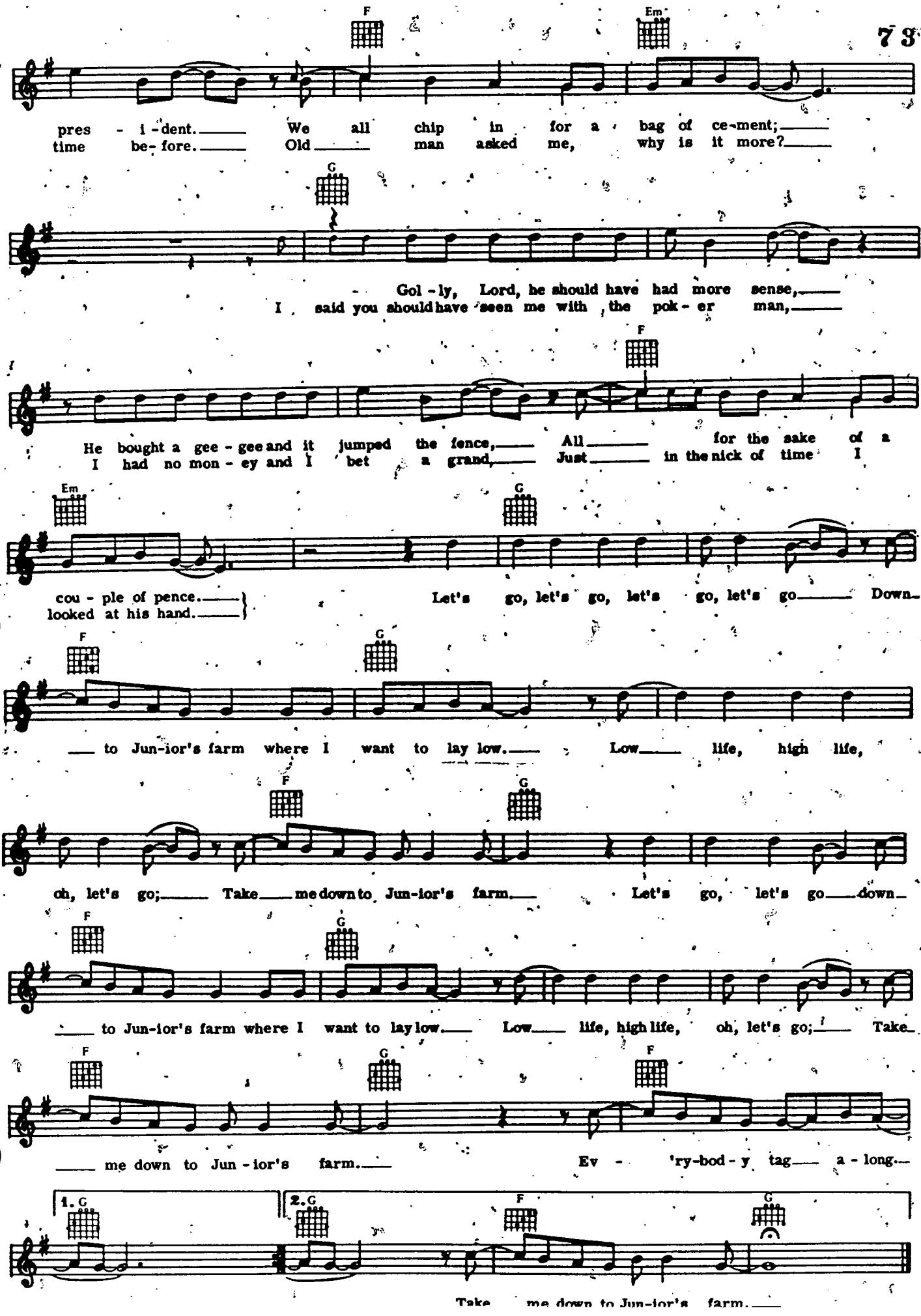

D
Bm
So while we're here — let's give our all; re - lease the dreams in -
D
D7/F#
G
Em
side us — and set them free. Oh, while we're here — let's leave a
C
A
A/G
D/F#
D7
mark; there's a can-dle in the dark, it's here to guide us.
G
A sus4
A
D
We may nev - er love — like this a - gain, — but through the
Em7
A sus4
A
D
G
D/F#
days, — be-yond the haze — I see you reach-ing out — to hold me. —
Em7
D/F#
D
A
A/G
D/F#
Em7
— I don't know just where or when, still I'm sure — we'll love a -
*Repeat and fade
D
C/D
gain. — (We may nev - er love like this a - gain.) — We'll love a -

Junior's Farm

Words and Music by
PAUL McCARTNEY and
LINDA McCARTNEY

Medium Four
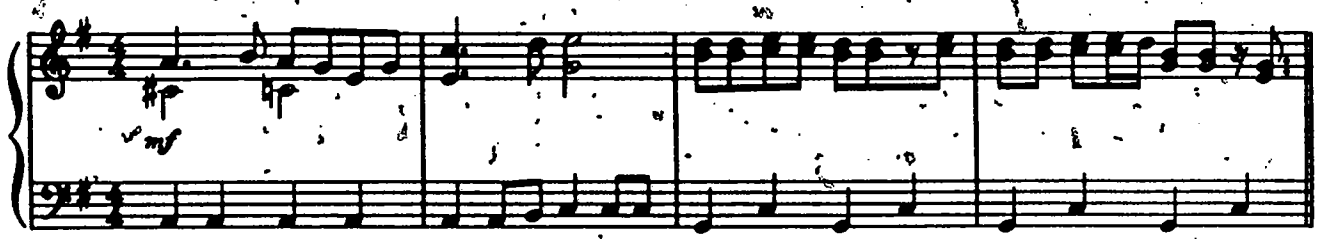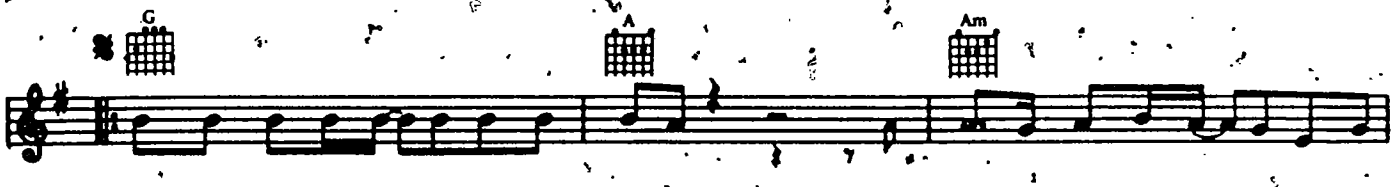



F
Em
pres - i - dent. We all chip in for a bag of ce-ment;
time be- fore. Old man asked me, why is it more?
G
Gol - ly, Lord, he should have had more sense,
I said you should have seen me with the pok - er man,
F
He bought a gee - gee and it jumped the fence, All for the sake of a
I had no mon - ey and I bet a grand, Just in the nick of time I
Em
G
cou - ple of pence.
looked at his hand.
Let's go, let's go, let's go, let's go Down
F
G
to Jun-ior's farm where I want to lay low. Low life, high life,
F
G
oh, let's go; Take me down to Jun-ior's farm. Let's go, let's go down
F
G
to Jun-ior's farm where I want to lay low. Low life, high life, oh, let's go; Take
F
G
F
me down to Jun - ior's farm. Ev - 'ry-bod - y tag a - long
1. G
2. G
F
G
Take me down to Jun-ior's farm.

SALLY G

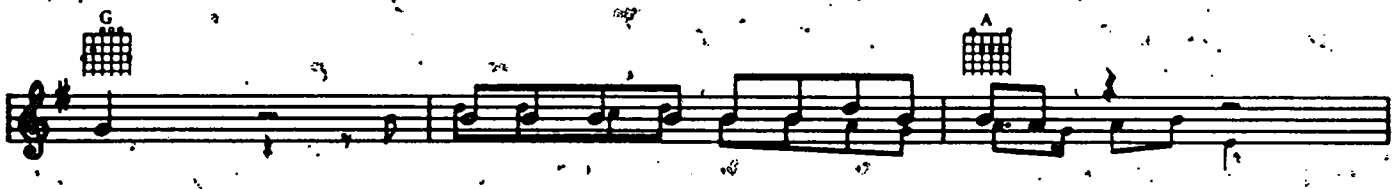
Words and Music by
PAUL McCARTNEY and
LINDA McCARTNEY

Moderately
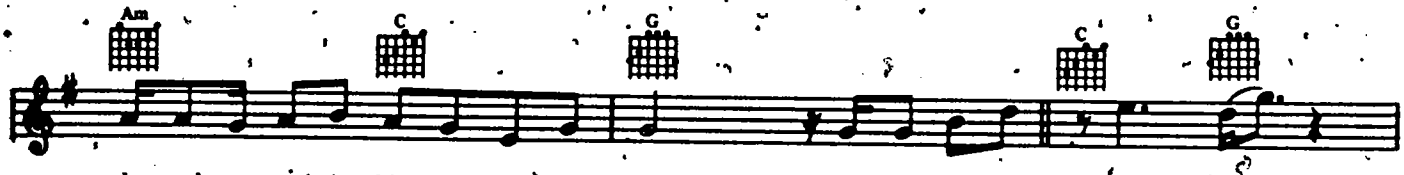




1. Some-where to the south of New York Cit-y lies the friend-ly state of Ten-nes-
night life took me down to Print-ers Al-ley, where Sal-ly sang a song be-hind a
now I'm on my own a-gain, I won-der if she ev-er real-ly un-der-

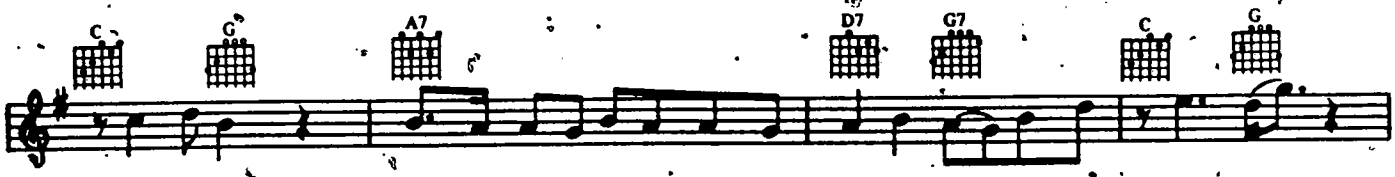


see, Down in Nash-ville town I met a pret-ty
bar. I ran my eyes a-cross her as she sang a tan-gled mime,
stood. I nev-er thought to ask her what the let-ter 'G' stood for,

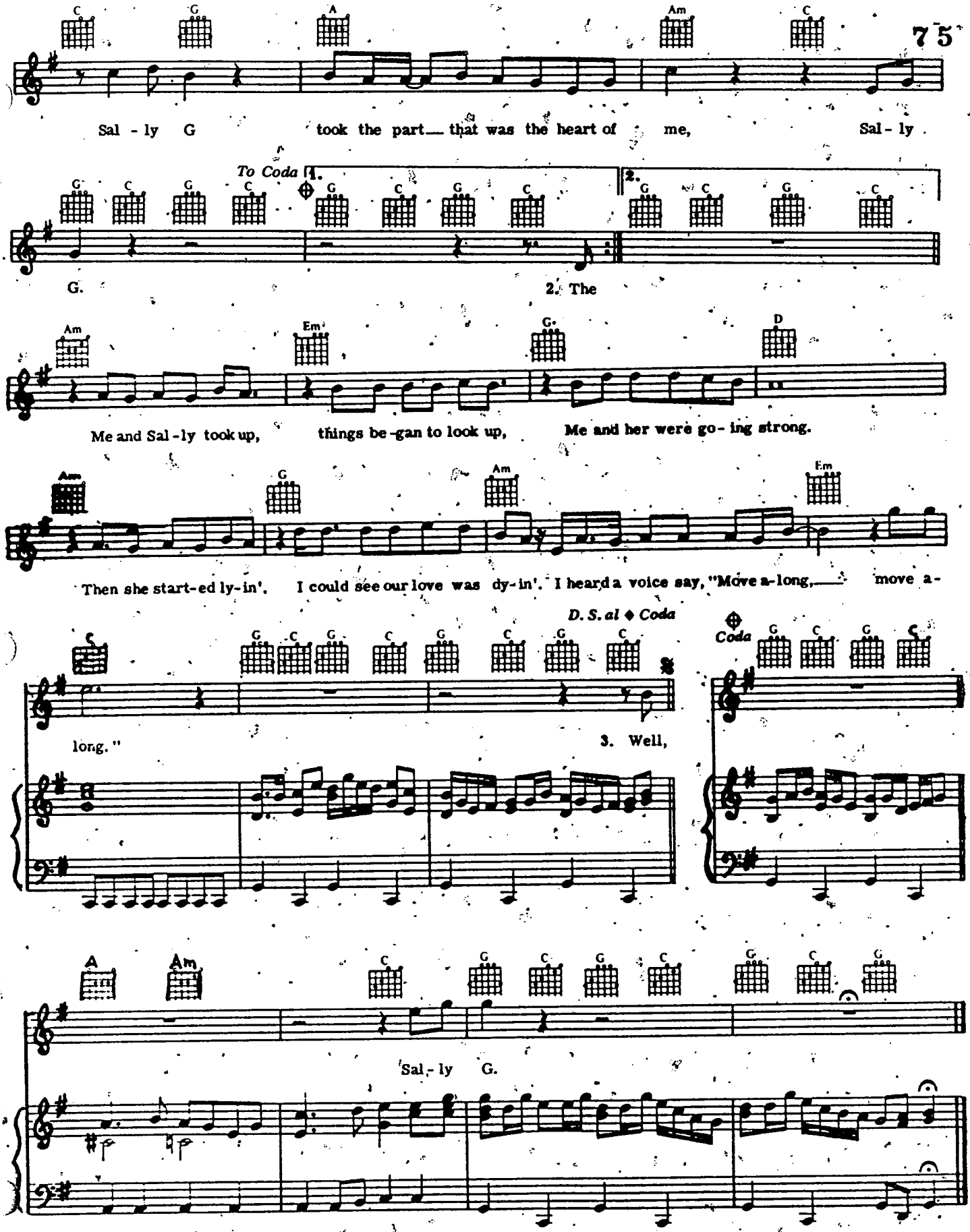


who made a pret-ty big fool out of me.
I used to love to hear her sweet gui-tar.
— but I know for sure it was-n't good.

And they call her Sal - ly,—
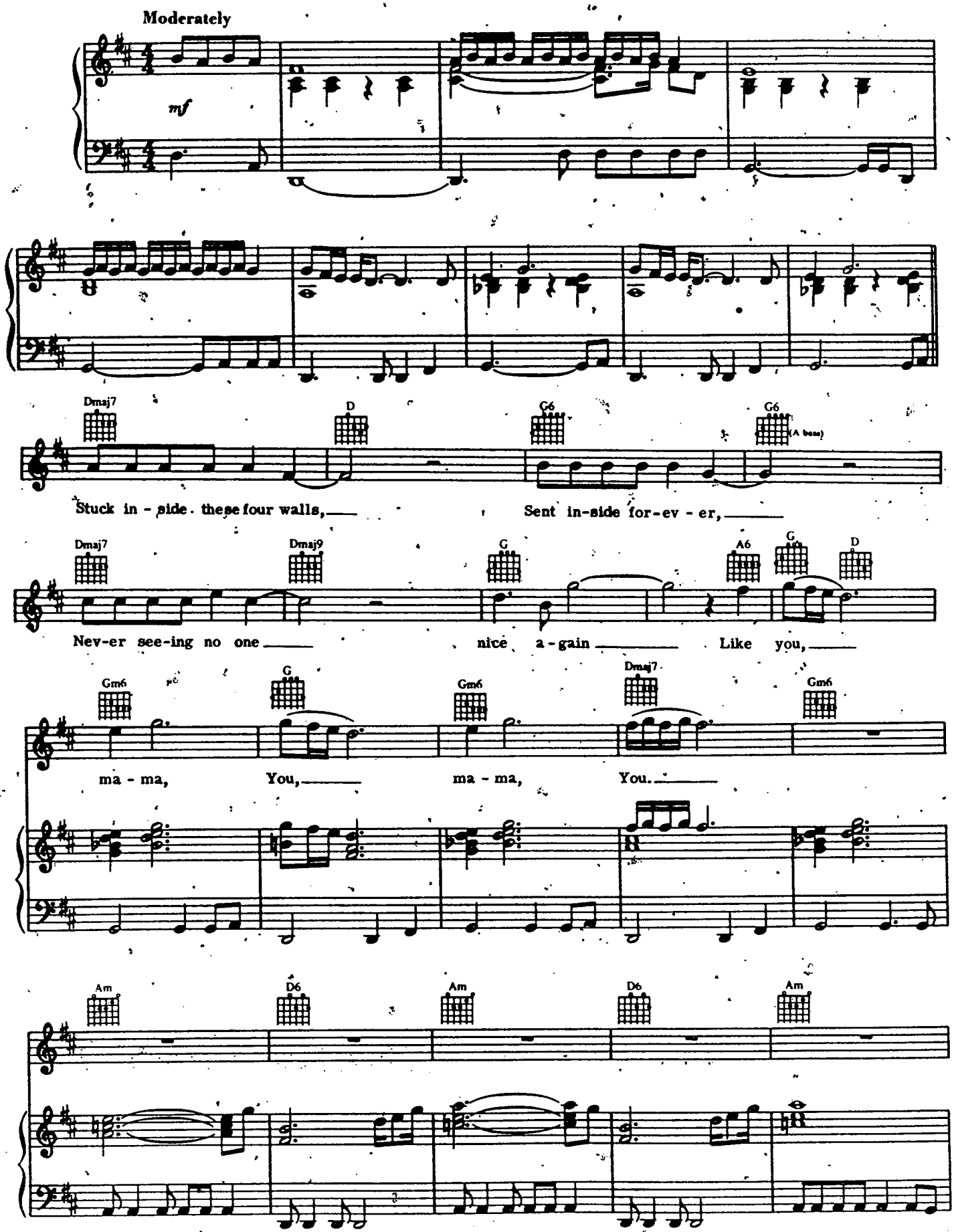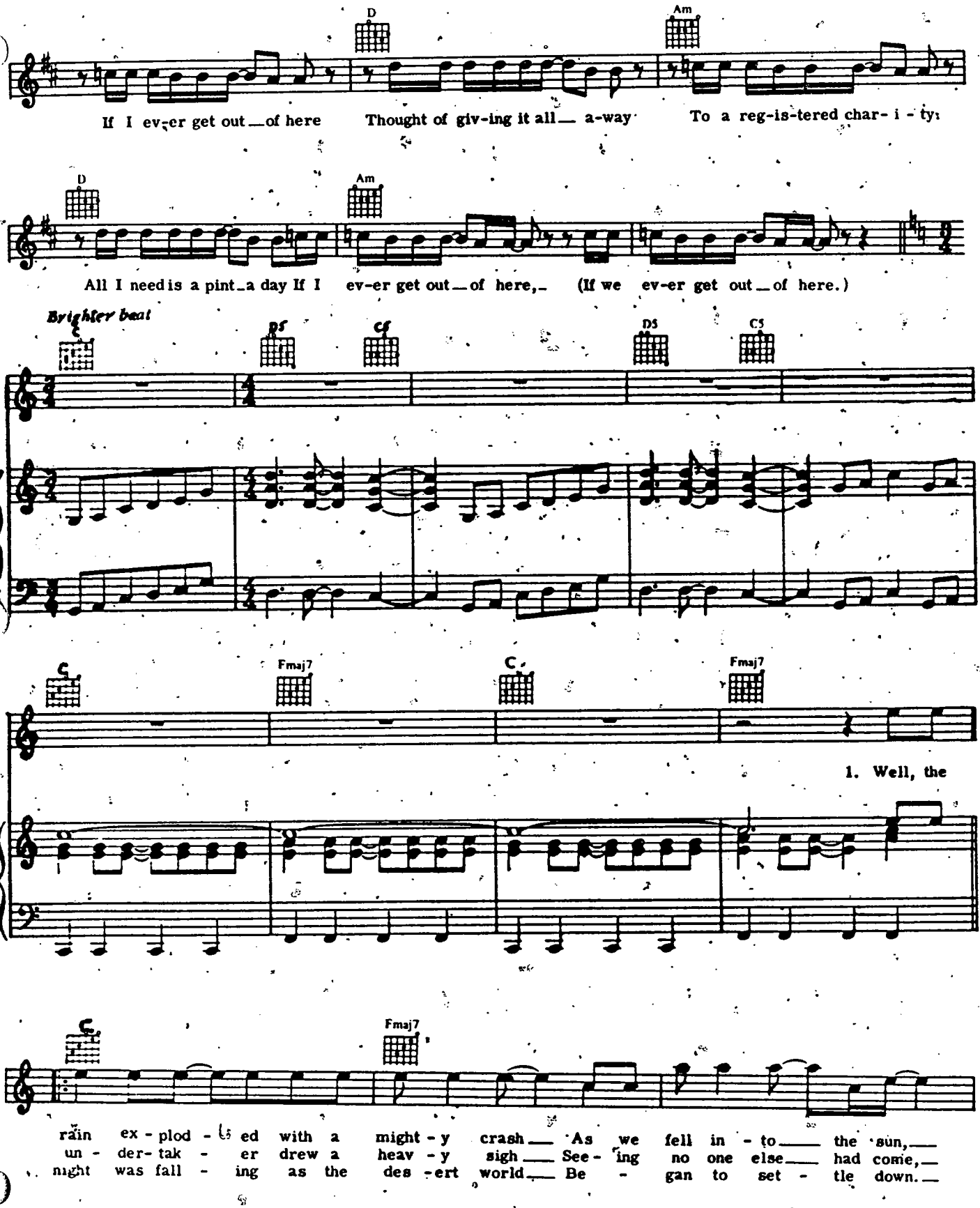


Sal - ly G, why d'you wan-na do the things you do to me? You're my Sal - ly,—
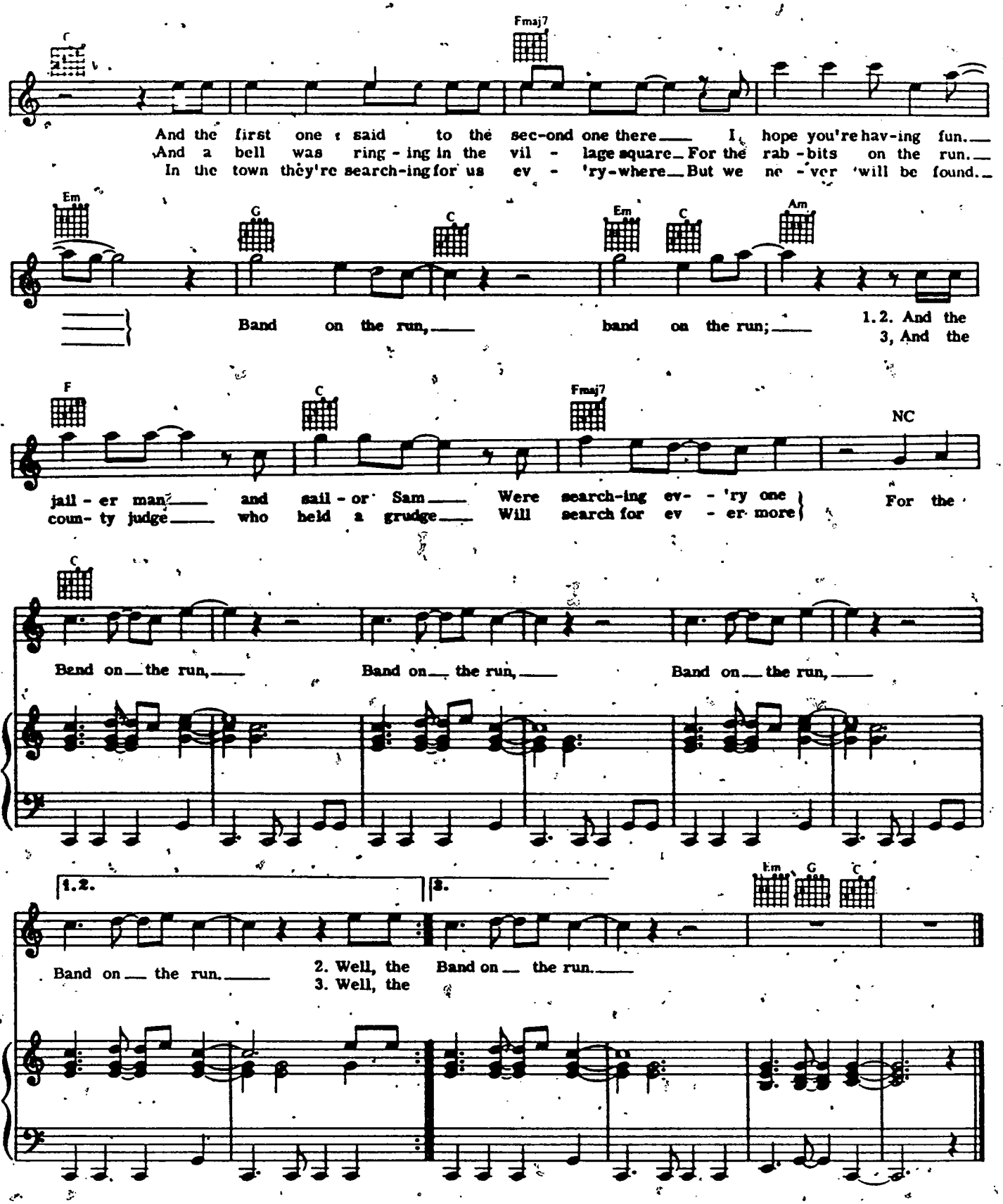

C G A Am C
Sal - ly G took the part that was the heart of me, Sal - ly
To Coda 1. 2.
G C G C G C G C G C G C
G. 2. The
Am Em G D
Me and Sal - ly took up, things be - gan to look up, Me and her were go - ing strong.
Am G Am Em
Then she start - ed ly - in'. I could see our love was dy - in'. I heard a voice say, "Move a - long, move a -
D. S. al ♦ Coda
C G C G C G C G C
long."
3. Well,
Coda
G C G C
A Am C G C G C G C G C G
Sal - ly G.

BAND ON THE RUN
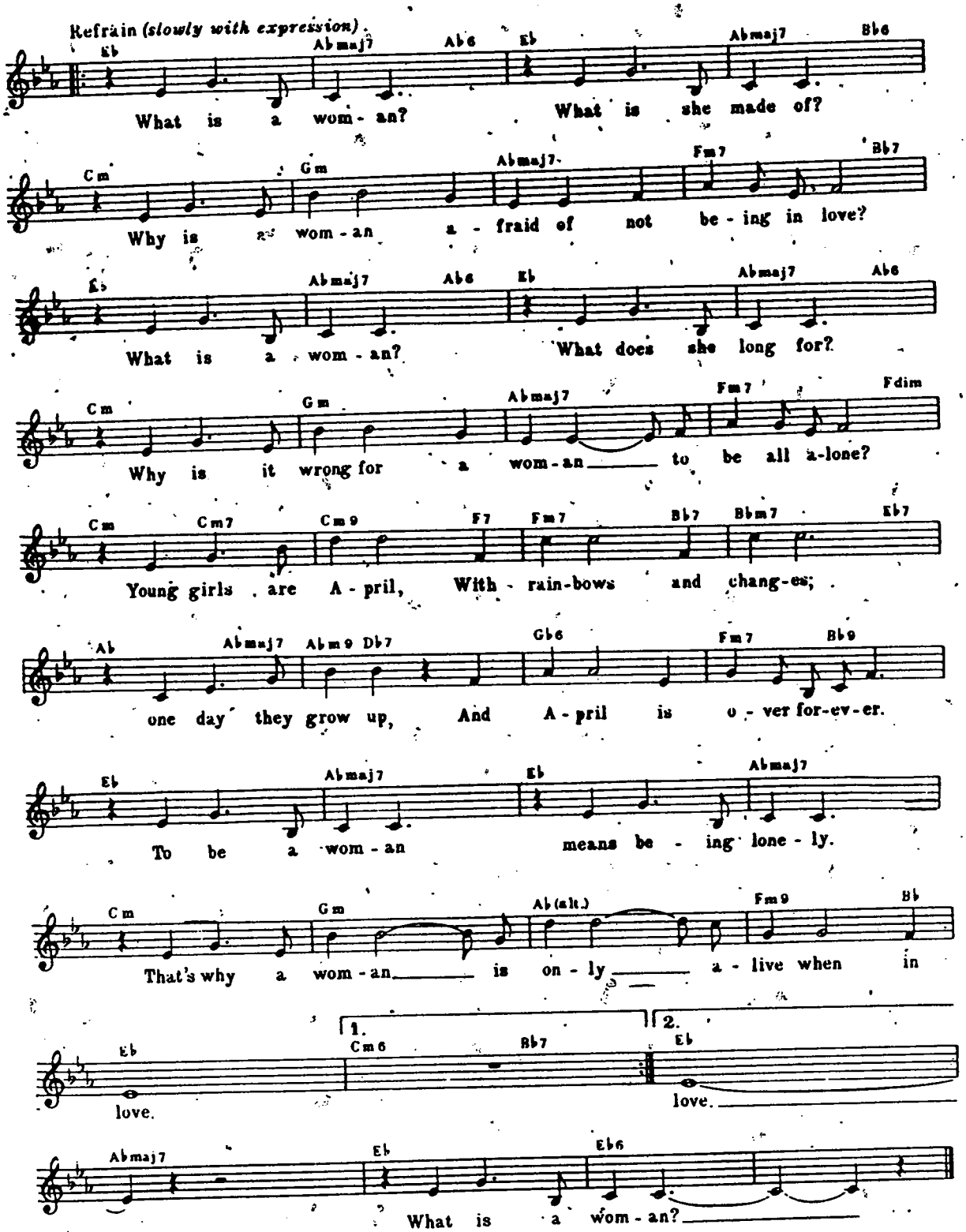
Moderately
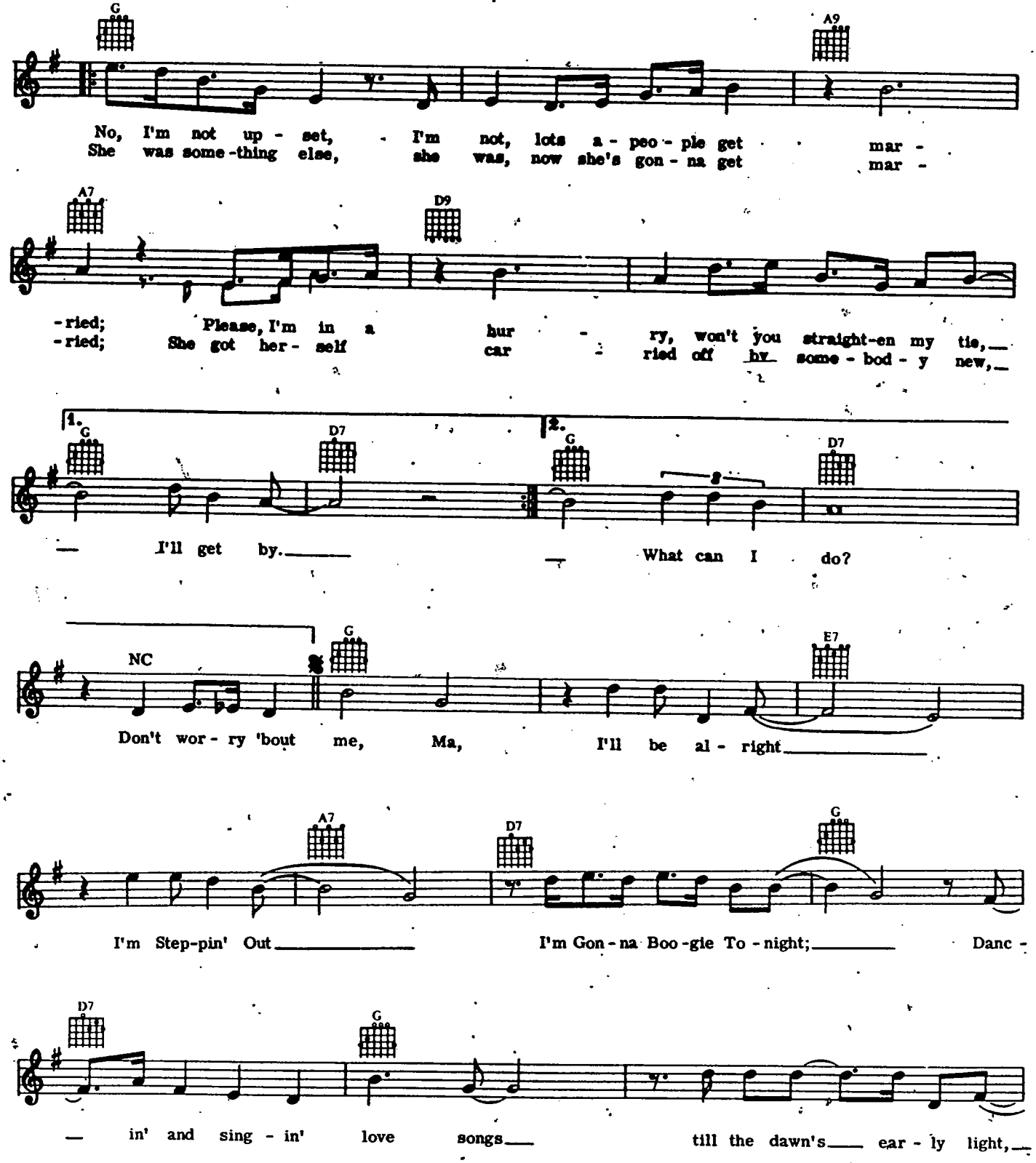



D
Am
If I ev-er get out of here Thought of giv-ing it all a-way To a reg-is-tered char- i - ty:
D
Am
All I need is a pint a day If I ev-er get out of here, (If we ev-er get out of here.)
Brighter beat
D5
C5
D5
C5
C
Fmaj7
C
Fmaj7
1. Well, the
C
Fmaj7
rain ex - plod - ed with a might - y crash As we fell in - to the sun,
un - der- tak - er drew a heav - y sigh See - ing no one else had come,
night was fall - ing as the des - ert world Be - gan to set - tle down.

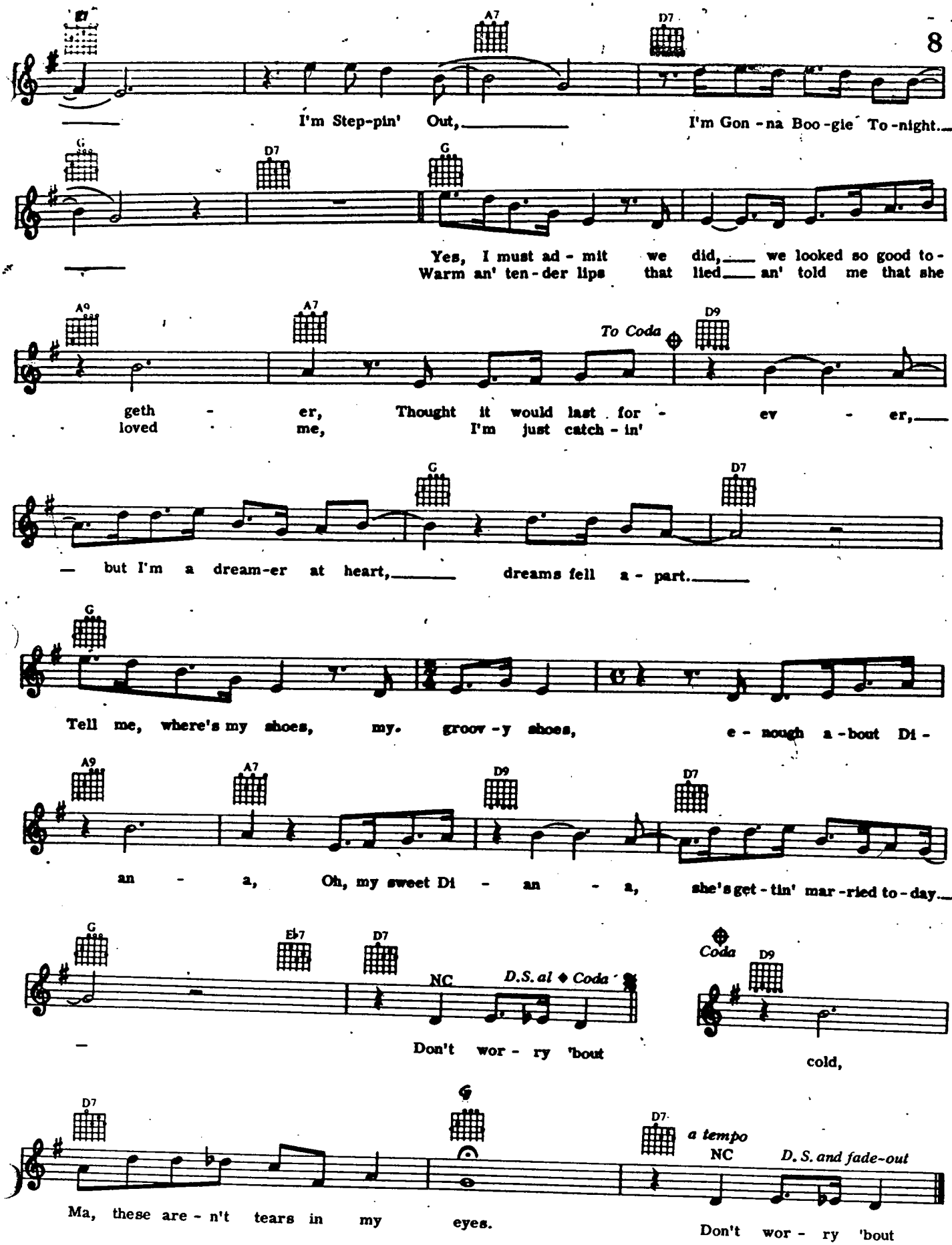

C
Fmaj7
And the first one said to the sec-ond one there I hope you're hav-ing fun.
And a bell was ring-ing in the vil-lage square For the rab-bits on the run.
In the town they're search-ing for us ev-'ry-where But we ne-ver will be found.
Em
G
C
Em
C
Am
Band on the run, band on the run; 1.2. And the 3, And the
F
C
Fmaj7
NC
jail-er man and sail-or Sam Were search-ing ev-'ry one
coun-ty judge who held a grudge Will search for ev-er more
For the
C
Band on the run, Band on the run, Band on the run,
1.2.
3.
Em
G
C
Band on the run.
2. Well, the
3. Well, the
Band on the run.

What Is A Woman?
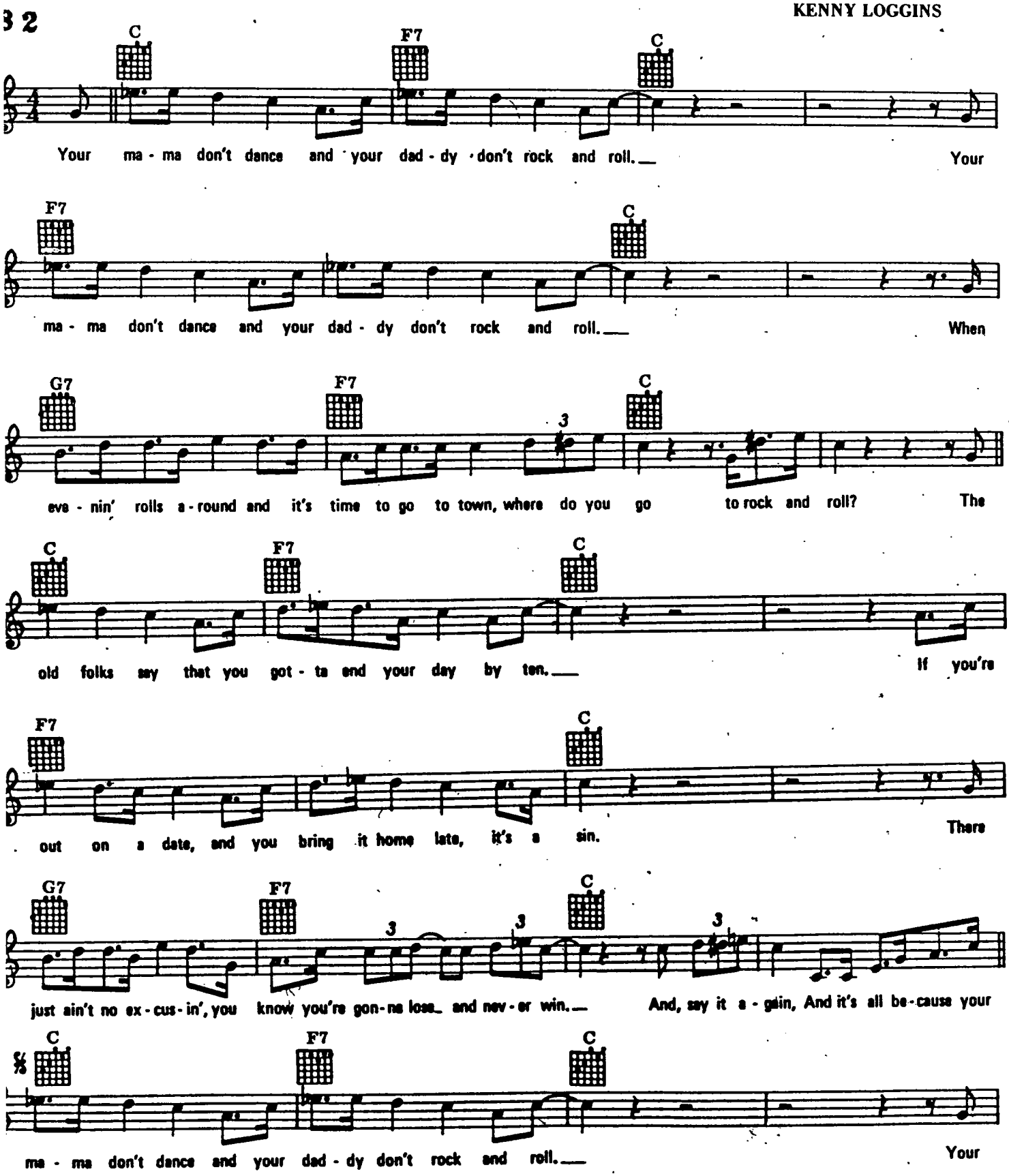


STEPPIN' OUT, I'M GONNA BOOGIE TONIGHT
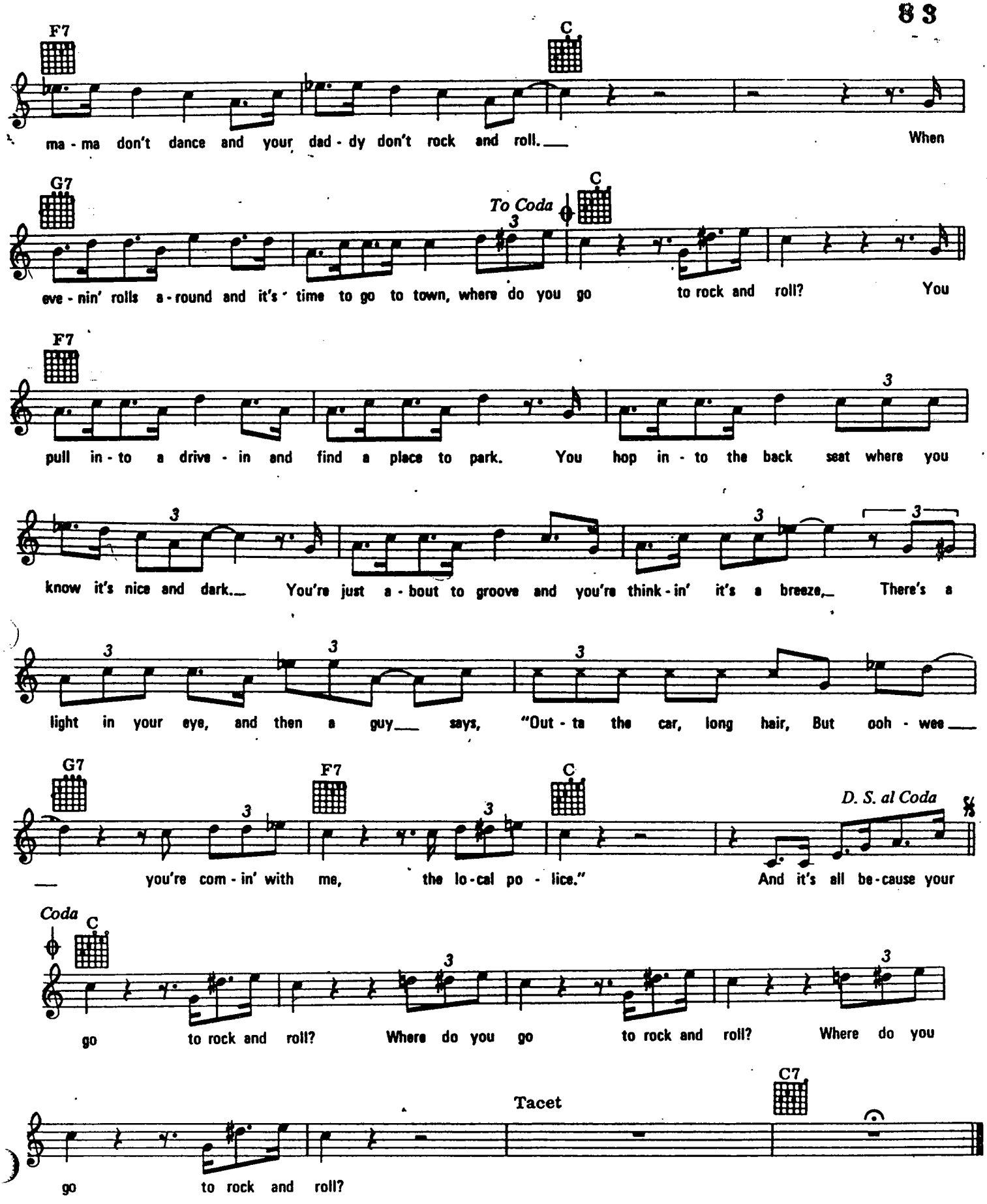



I'm Step-pin' Out, I'm Gon-na Boo-gie To-night.
Yes, I must ad-mit we did, we looked so good to-
Warm an' ten-der lips that lied an' told me that she
geth - er, Thought it would last for - ev - er,
loved me, I'm just catch-in'
To Coda
— but I'm a dream-er at heart, dreams fell a-part.
Tell me, where's my shoes, my groov-y shoes, e-nough a-bout Di-
an - a, Oh, my sweet Di - an - a, she's get-tin' mar-ried to-day.
— Don't wor-ry 'bout
cold,
D.S. al ♦ Coda
Coda
NC
Ma, these are-n't tears in my eyes.
Don't wor-ry 'bout
a tempo
D. S. and fade-out

YOUR MAMA DON'T DANCE
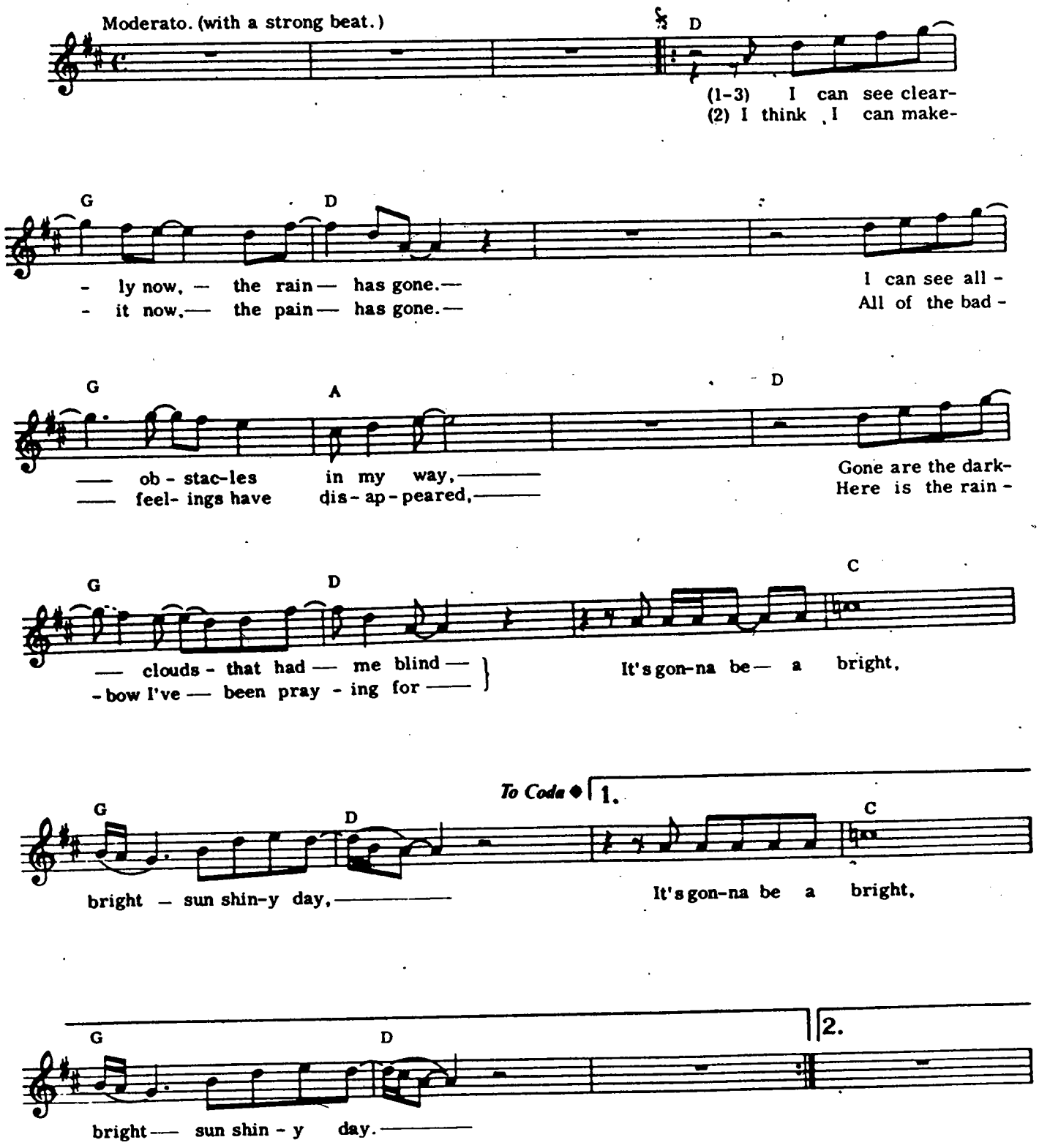
By
JIM MESSINA and
KENNY LOGGINS

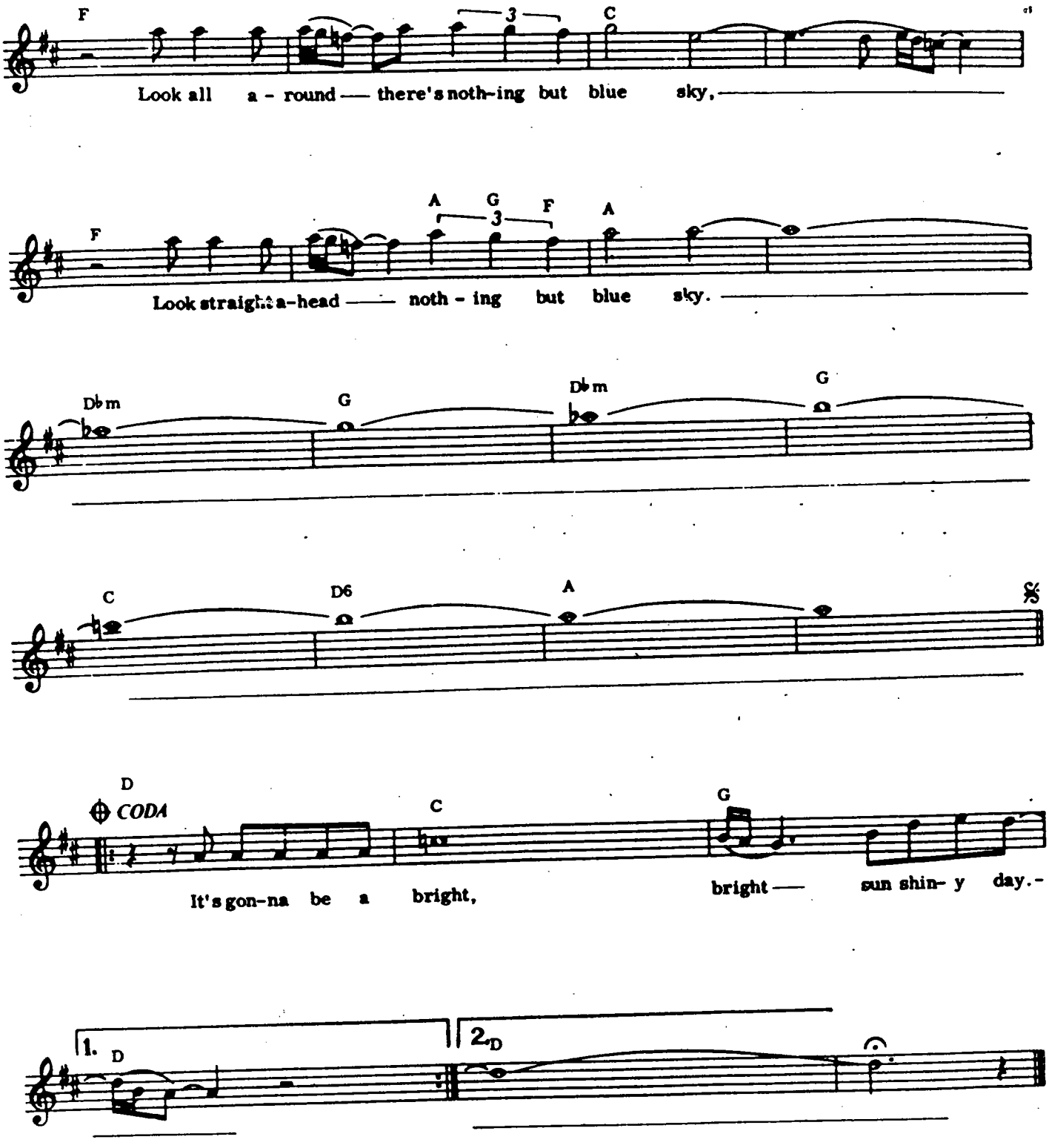



F7
C
ma - ma don't dance and your dad - dy don't rock and roll.
When
G7
To Coda
C
eve - nin' rolls a - round and it's time to go to town, where do you go
to rock and roll?
You
F7
pull in - to a drive - in and find a place to park.
You hop in - to the back seat where you
know it's nice and dark.
You're just a - bout to groove and you're think - in' it's a breeze,
There's a
light in your eye, and then a guy
says, "Out - ta the car, long hair, But ooh - wee
G7
F7
C
D. S. al Coda
you're com - in' with me, the lo - cal po - lice."
And it's all be - cause your
Coda
C
go
to rock and roll?
Where do you go
to rock and roll?
Where do you
C7
Tacet
go
to rock and roll?

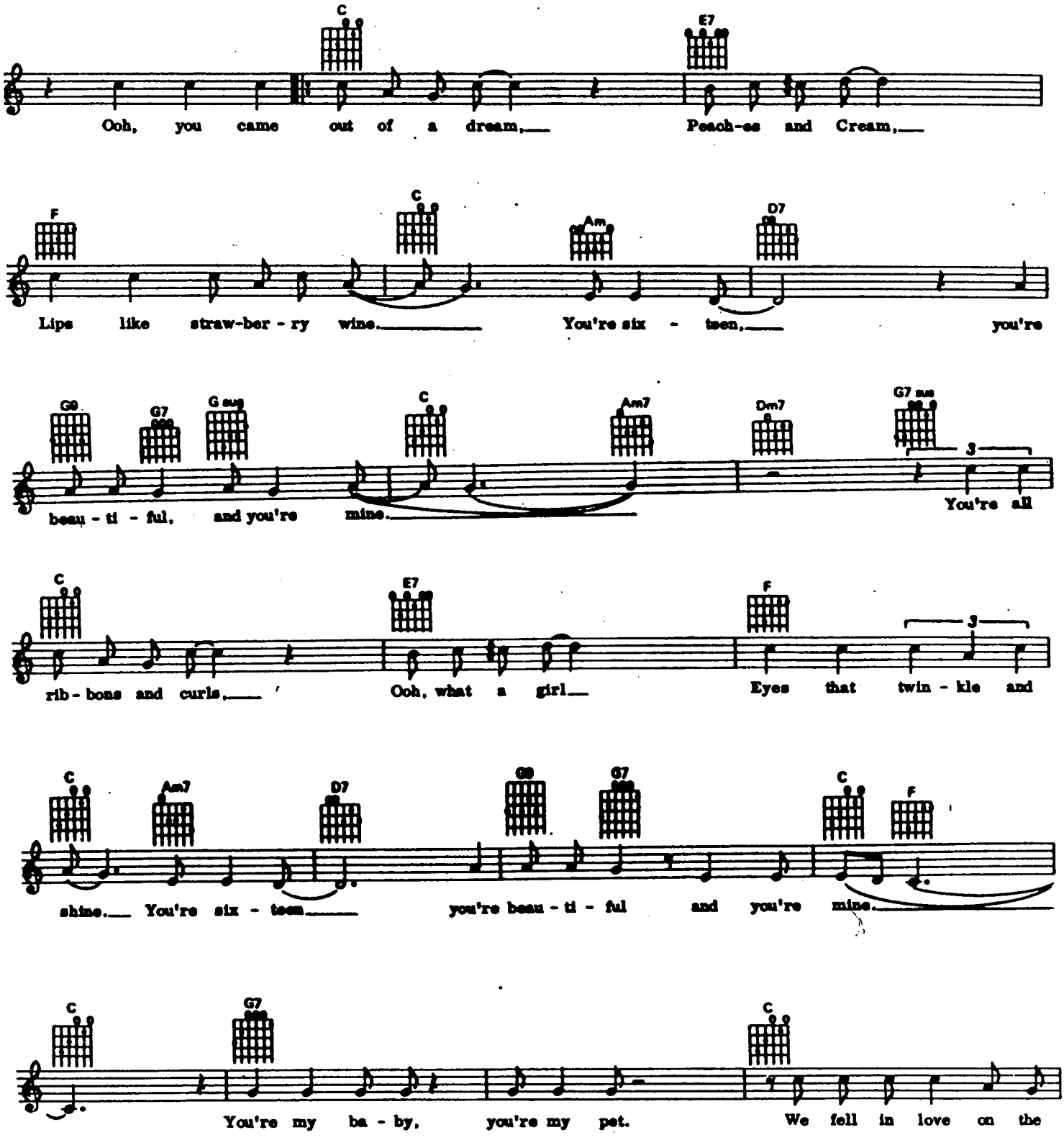
Recorded by JOHNNY NASH on EPIC Records

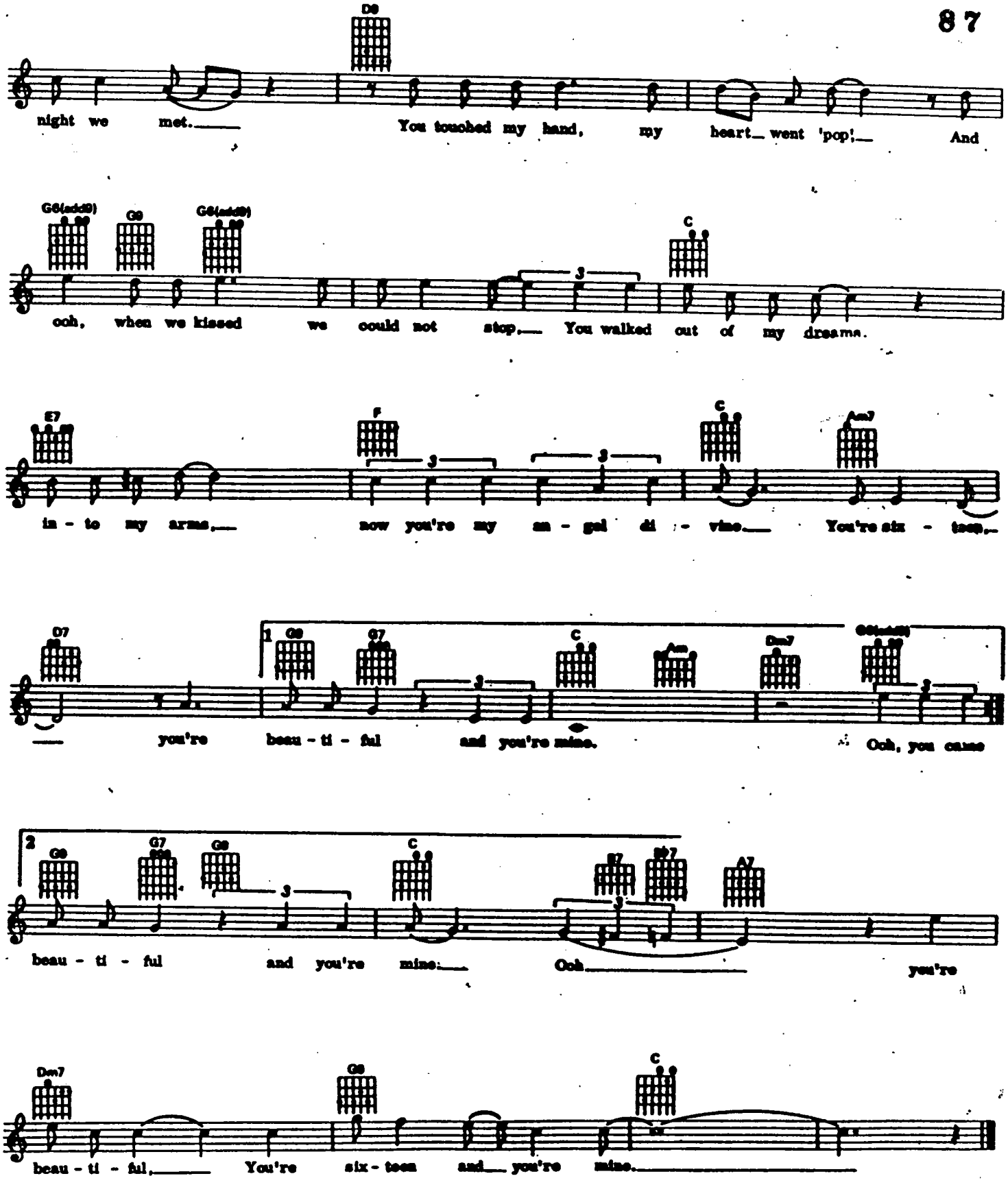
I CAN SEE CLEARLY NOW



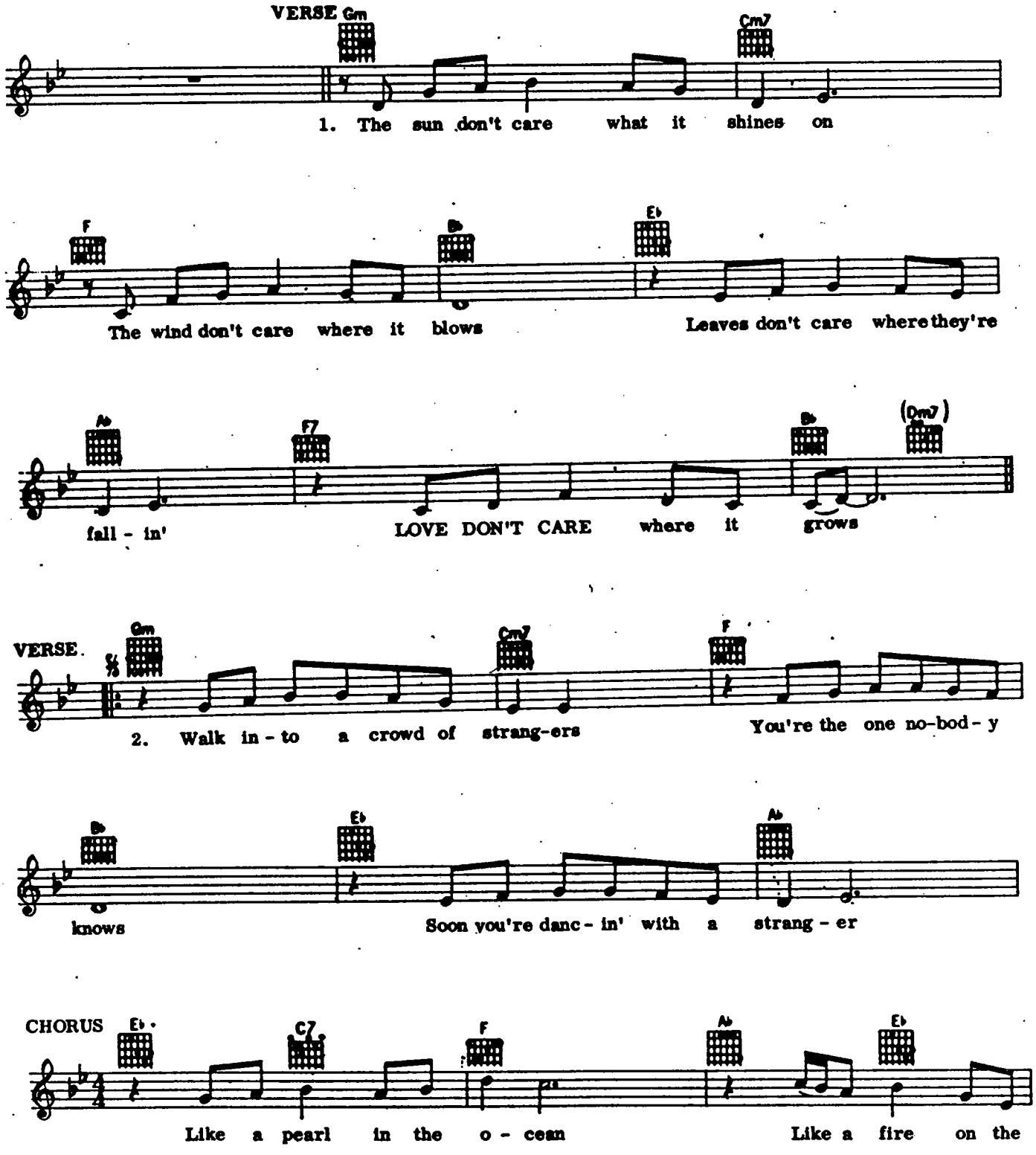

F
C
Look all a - round — there's noth-ing but blue sky,
F
A G F A
Look straight a-head — noth - ing but blue sky.
Db m
G
Db m
G
C
D6
A
D
CODA
C
G
It's gon-na be a bright,
bright — sun shin- y day.-
1. D
2. D

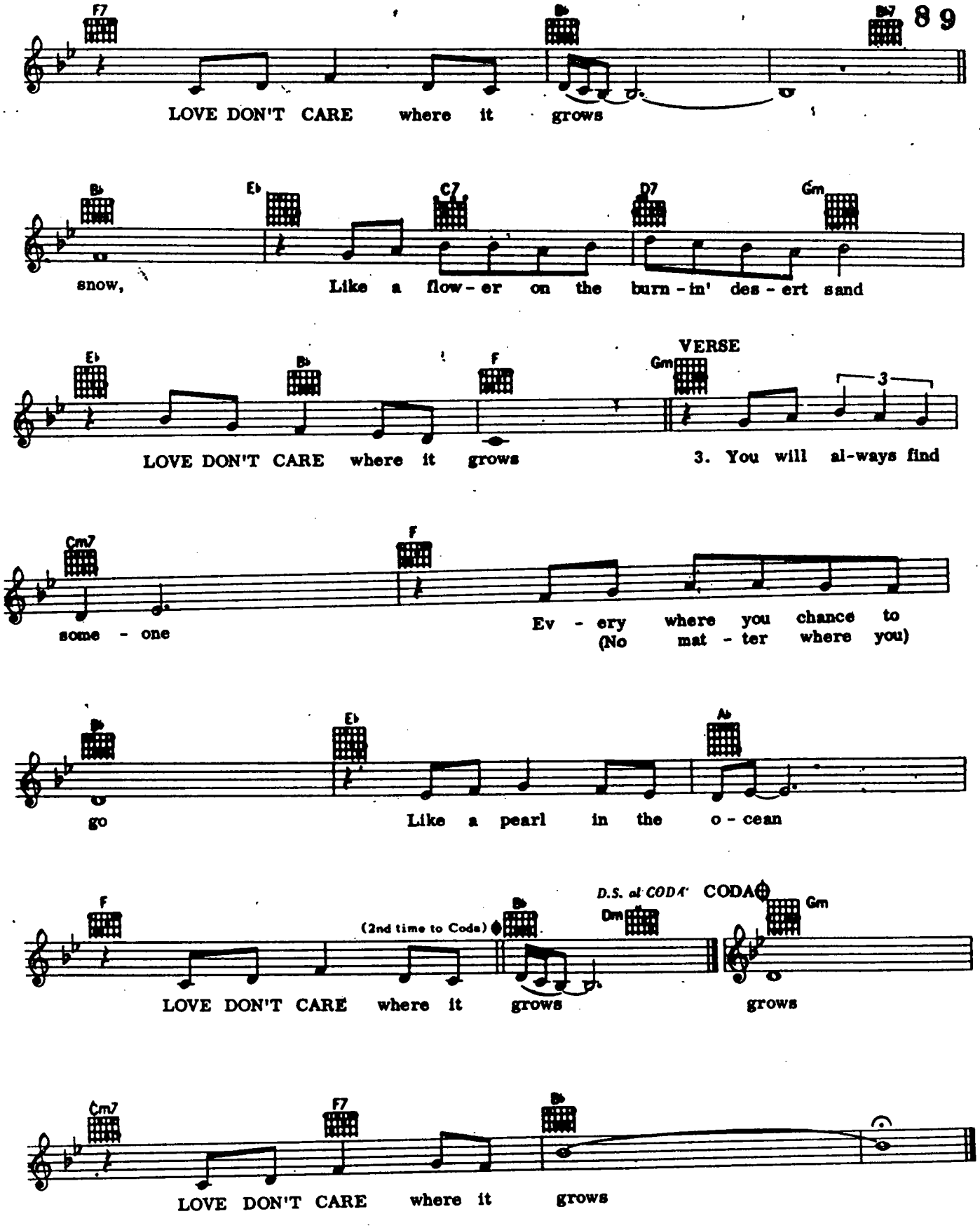
YOU'RE SIXTEEN




D9
night we met. You touched my hand, my heart went 'pop'. And
G6(add9) G9 G6(add9) C
ooh, when we kissed we could not stop. You walked out of my dreams.
E7 F C Am7
in - to my arms, now you're my an - gel di - vine. You're six - teen,
D7 1 G9 G7 C Am Dm7 G6(add9)
you're beau - ti - ful and you're mine. Ooh, you came
2 G9 G7 G9 C E7 B♭7 A7
beau - ti - ful and you're mine. Ooh you're
Dm7 G9 C
beau - ti - ful. You're six - teen and you're mine.

LOVE DON'T CARE
(Where It Grows)



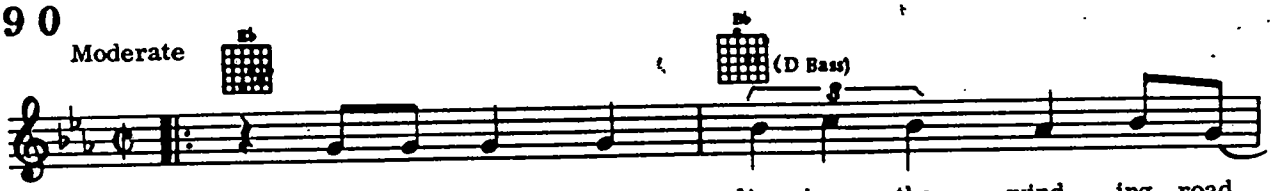

F7
B♭
B♭7
LOVE DON'T CARE where it grows
B♭
E♭
C7
D7
Gm
snow, Like a flow-er on the burn-in' des-ert sand
VERSE
E♭
B♭
F
Gm
3
LOVE DON'T CARE where it grows
3. You will al-ways find
Cm7
F
some - one
Ev - ery where you chance to
(No mat - ter where you)
B♭
E♭
A♭
go Like a pearl in the o-cean
F
(2nd time to Coda)
B♭
D.S. al CODA
CODA
Dm
Gm
LOVE DON'T CARE where it grows
grows
Cm7
F7
B♭
LOVE DON'T CARE where it grows

From the Twentieth Century Fox Motion Picture "THE LAST AMERICAN HERO"

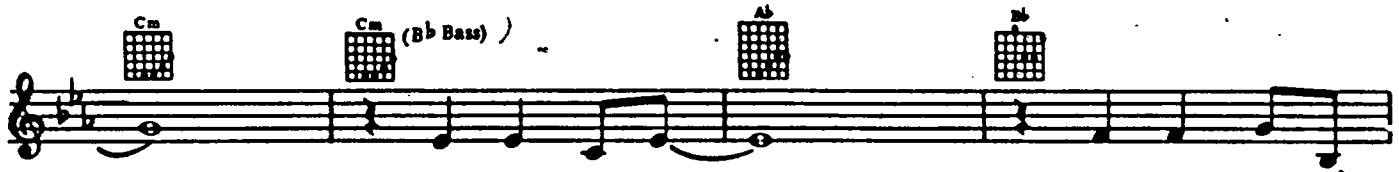
I GOT A NAME

90
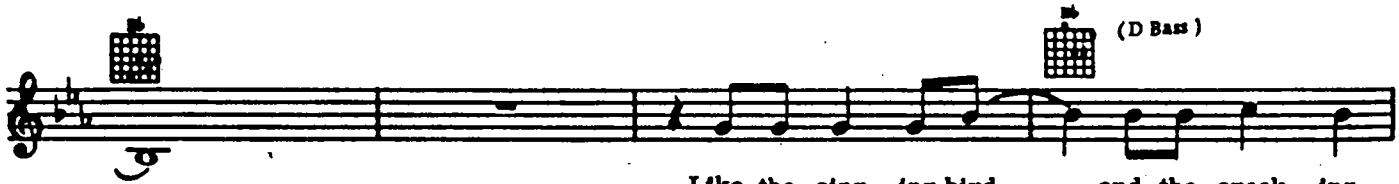
Moderate



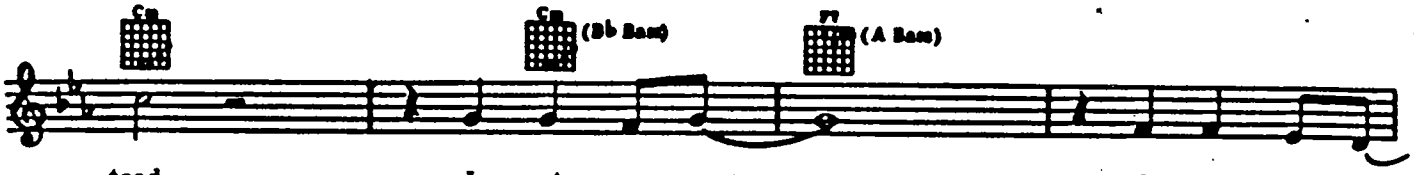
1. Like the pine trees lin - ing the wind - ing road,
2. Like the north wind whis - tl - in' down the sky,
3. (Instrumental)
4. Like the fool I am and I'll al - ways be,



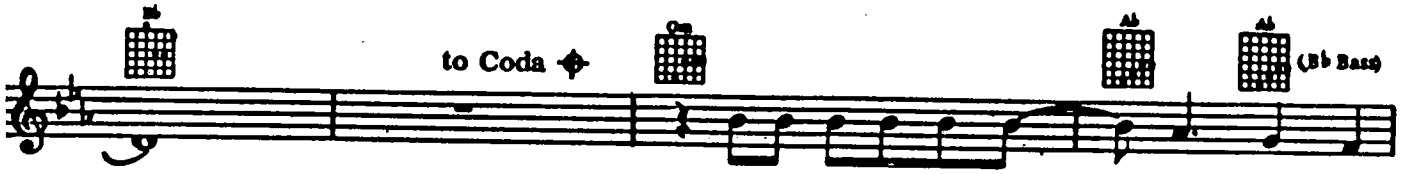
I got a name; I got a name
I got a song; I got a song
(Instrumental)
I got a dream; I got a dream



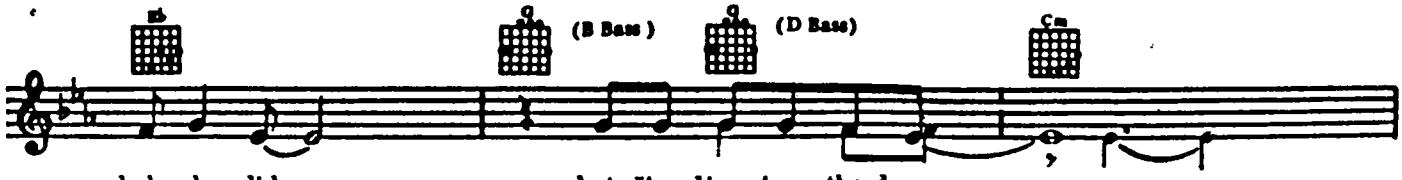
Like the sing - ing bird and the croak - ing
Like the whip-poor-will and the ba - by's
(Instrumental)
They can change their minds but they can't change



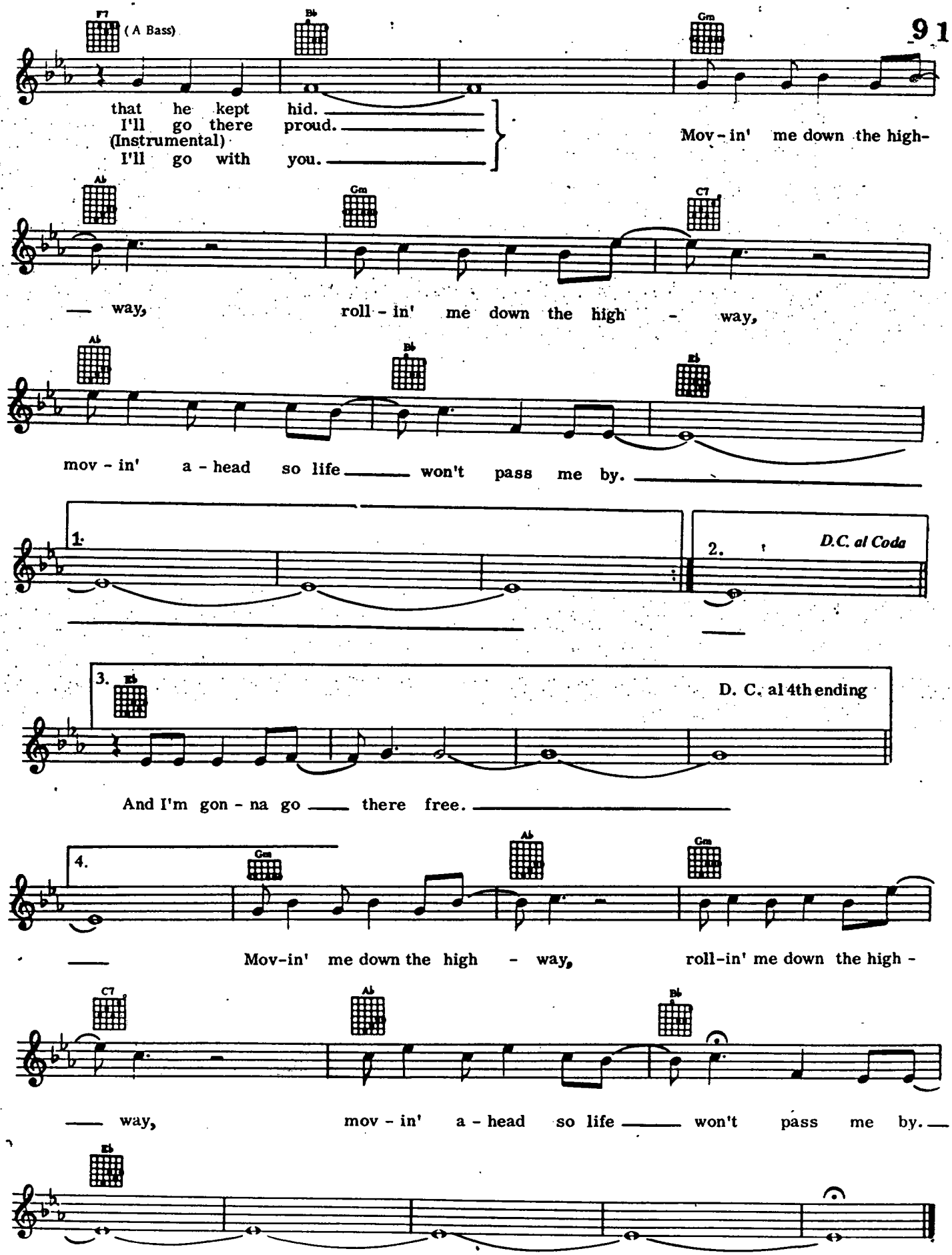
toad, I got a name; I got a name,
cry, I got a song; I got a song,
(Instrumental)
me, I got a dream; I got a dream.



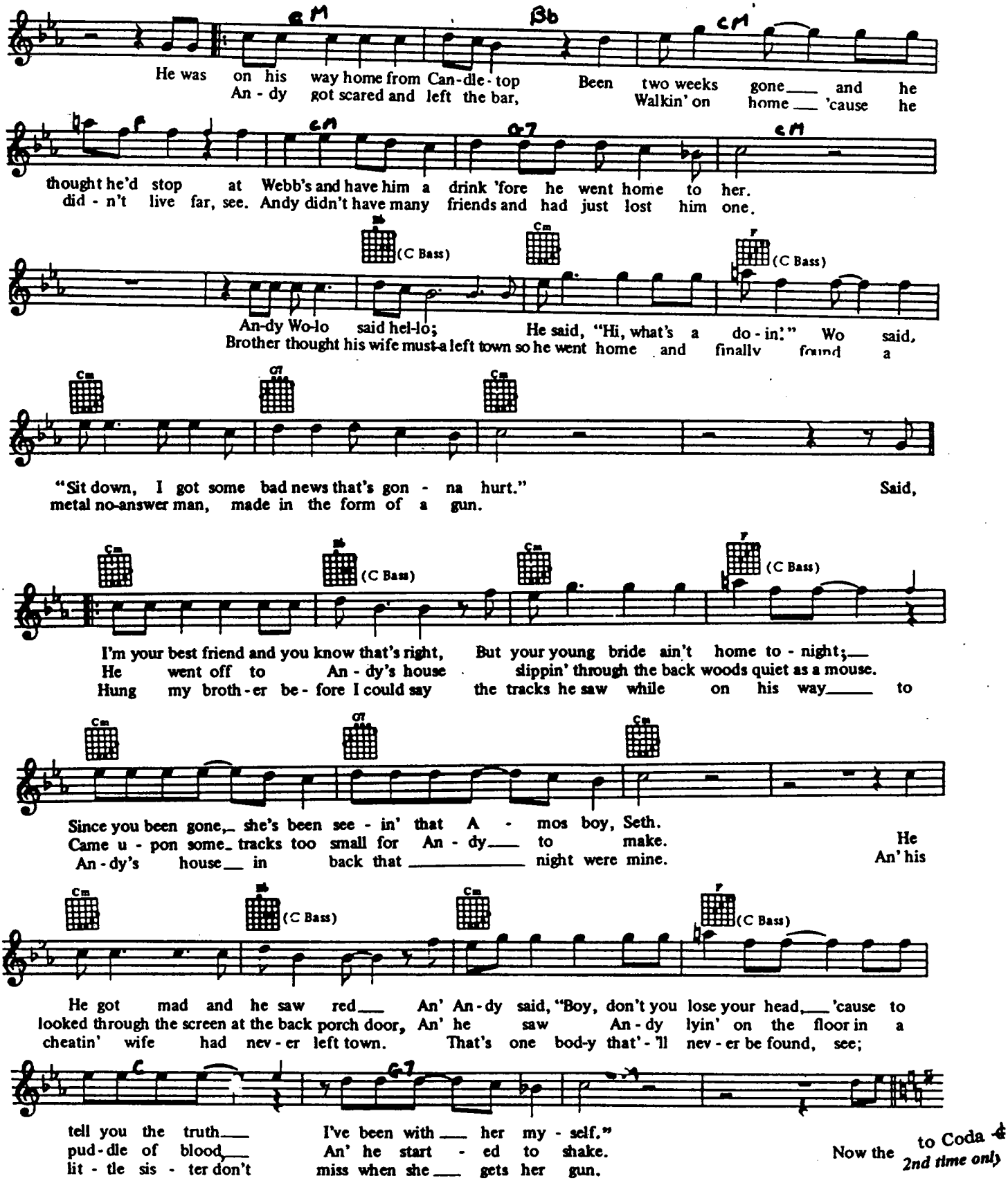
and I car-ry it with me like my
and I car-ry it with me and I
(Instrumental)
Oh I know I could share it if you'd
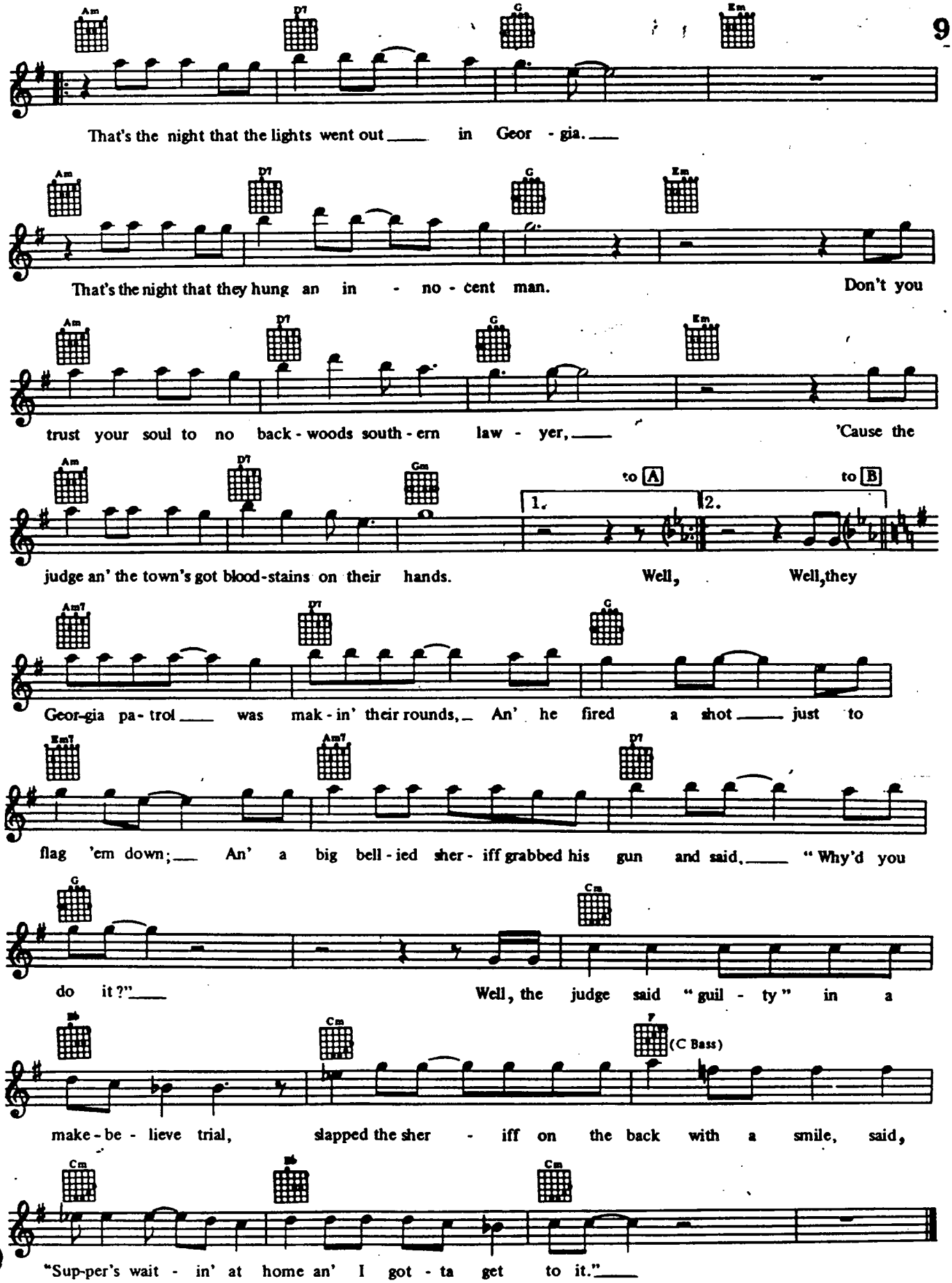


dad - dy did, but I'm liv - ing the dream
sing it loud; if it gets me no - where,
(Instrumental)
want me to; if you're go - in' my way,


F7
(A Bass)
B♭
Gm
that he kept hid.
I'll go there proud.
(Instrumental)
I'll go with you.
Mov - in' me down the high-
A♭
Gm
C7
— way, roll - in' me down the high - way,
A♭
B♭
E♭
mov - in' a - head so life won't pass me by.
1.
2.
D.C. al Coda
3.
E♭
D. C. al 4th ending
And I'm gon - na go there free.
4.
Gm
A♭
Gm
Mov-in' me down the high - way, roll-in' me down the high -
C7
A♭
B♭
— way, mov - in' a - head so life won't pass me by.
E♭
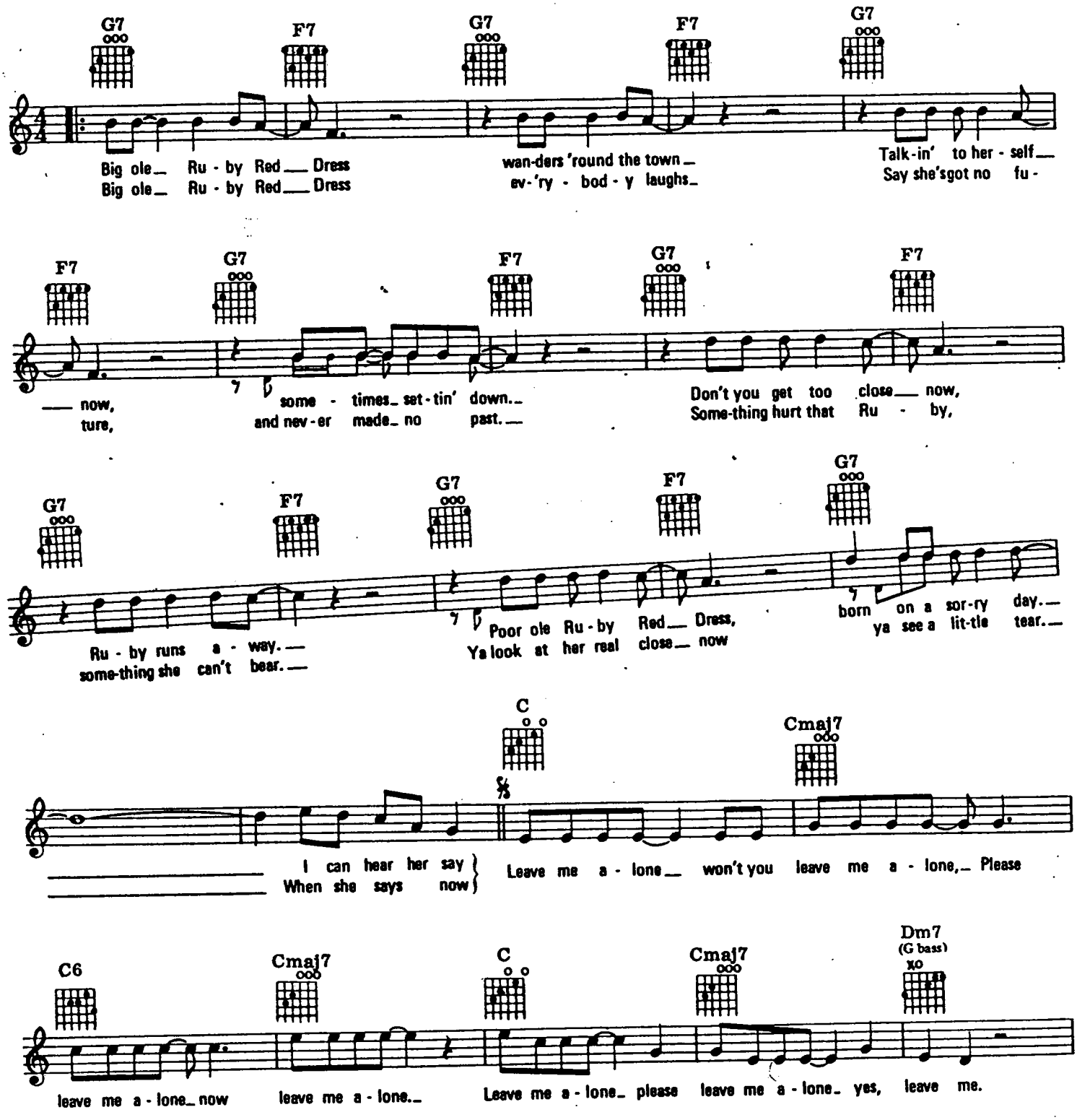
THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
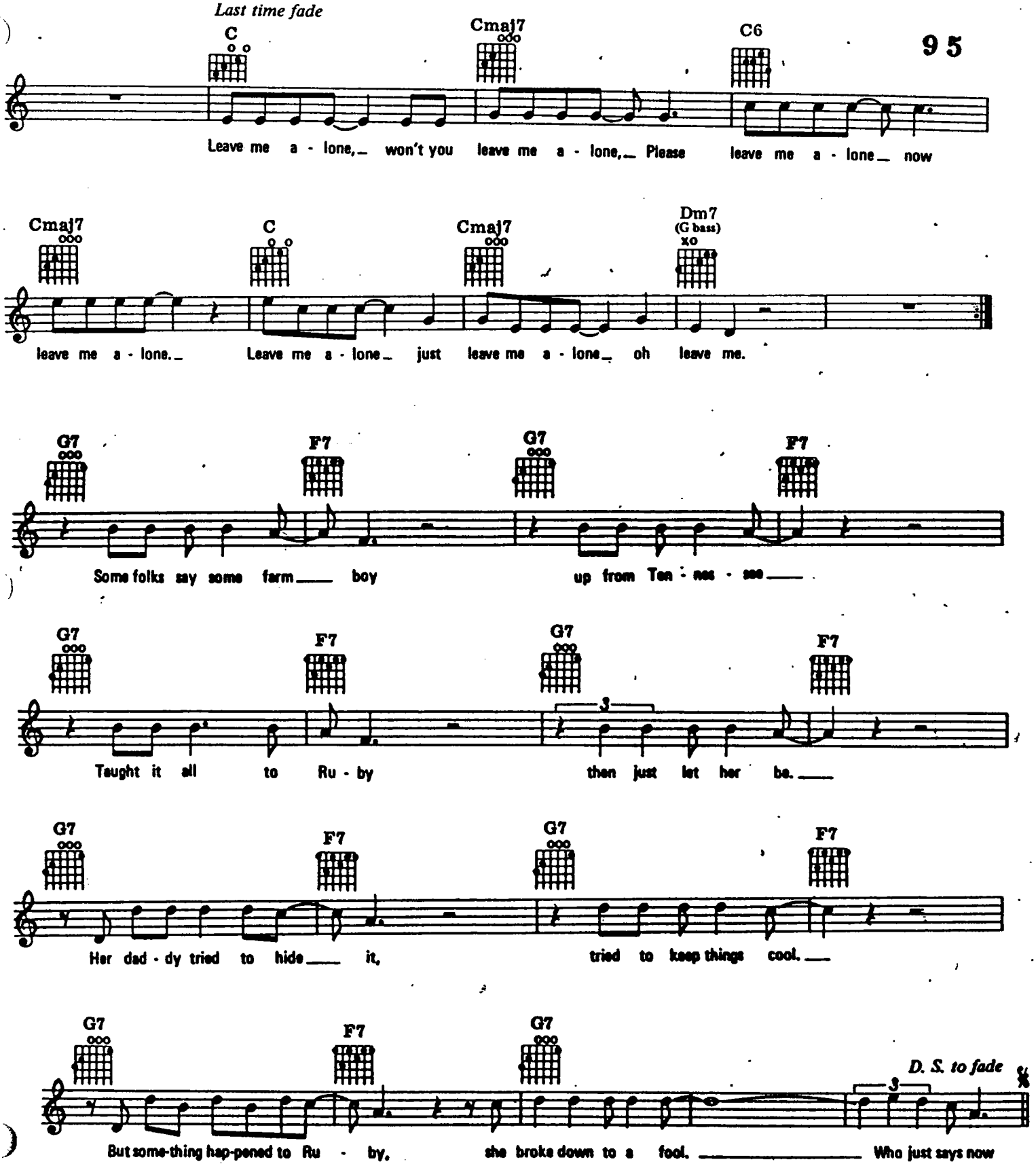



Am D7 G Em
That's the night that the lights went out in Geor - gia.
Am D7 G Em
That's the night that they hung an in - no - cent man. Don't you
Am D7 G Em
trust your soul to no back - woods south - ern law - yer, 'Cause the
Am D7 Gm to A 1. to B 2.
judge an' the town's got blood-stains on their hands. Well, Well, they
Am7 D7 G
Geor-gia pa - trol was mak - in' their rounds, An' he fired a shot just to
Em7 Am7 D7
flag 'em down; An' a big bell - ied sher - iff grabbed his gun and said, "Why'd you
G Cm
do it?" Well, the judge said "guil - ty" in a
B♭ Cm F (C Bass)
make - be - lieve trial, slapped the sher - iff on the back with a smile, said,
Cm B♭ Cm
"Sup-per's wait - in' at home an' I got - ta get to it."

LEAVE ME ALONE
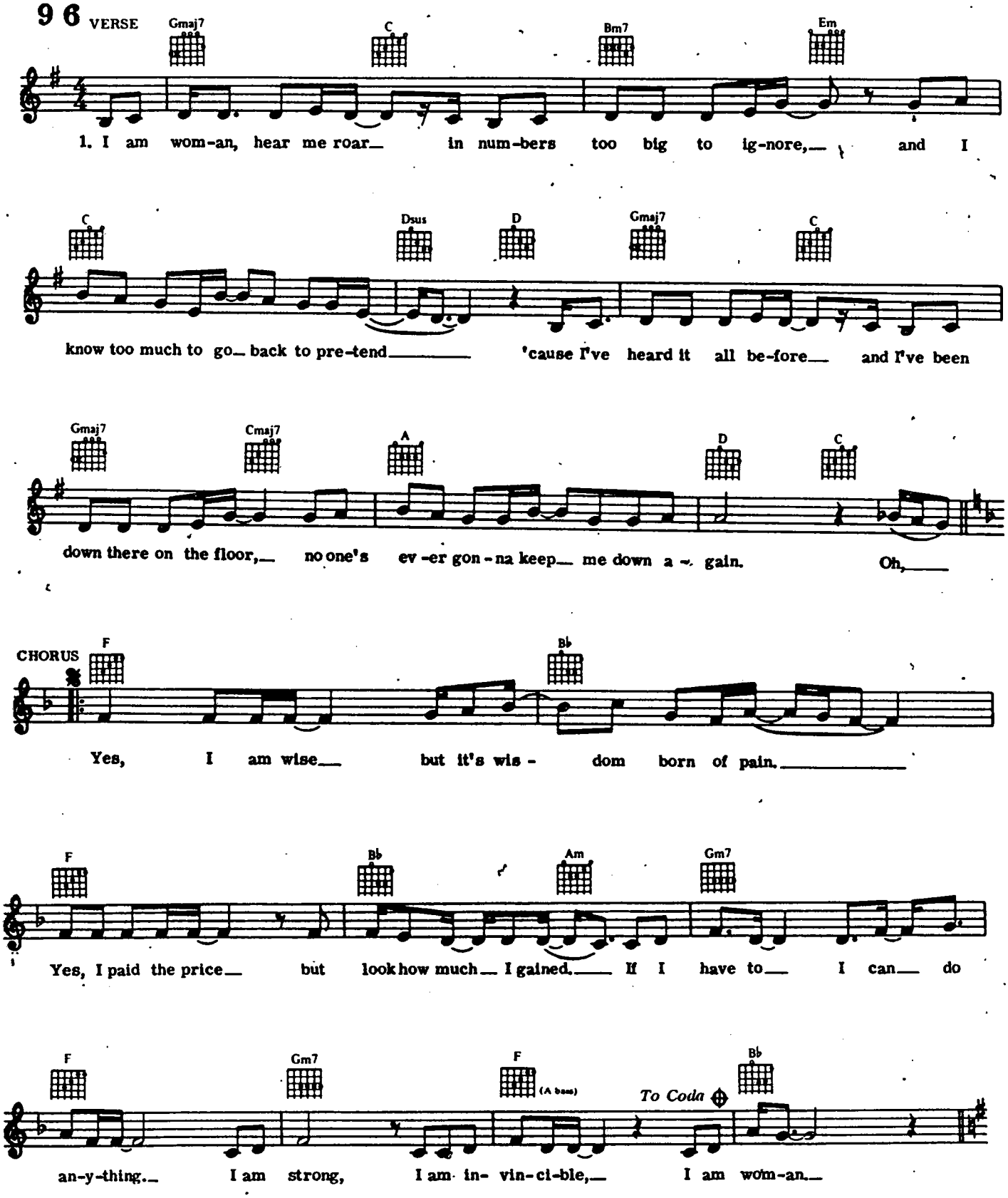
(Ruby Red Dress)

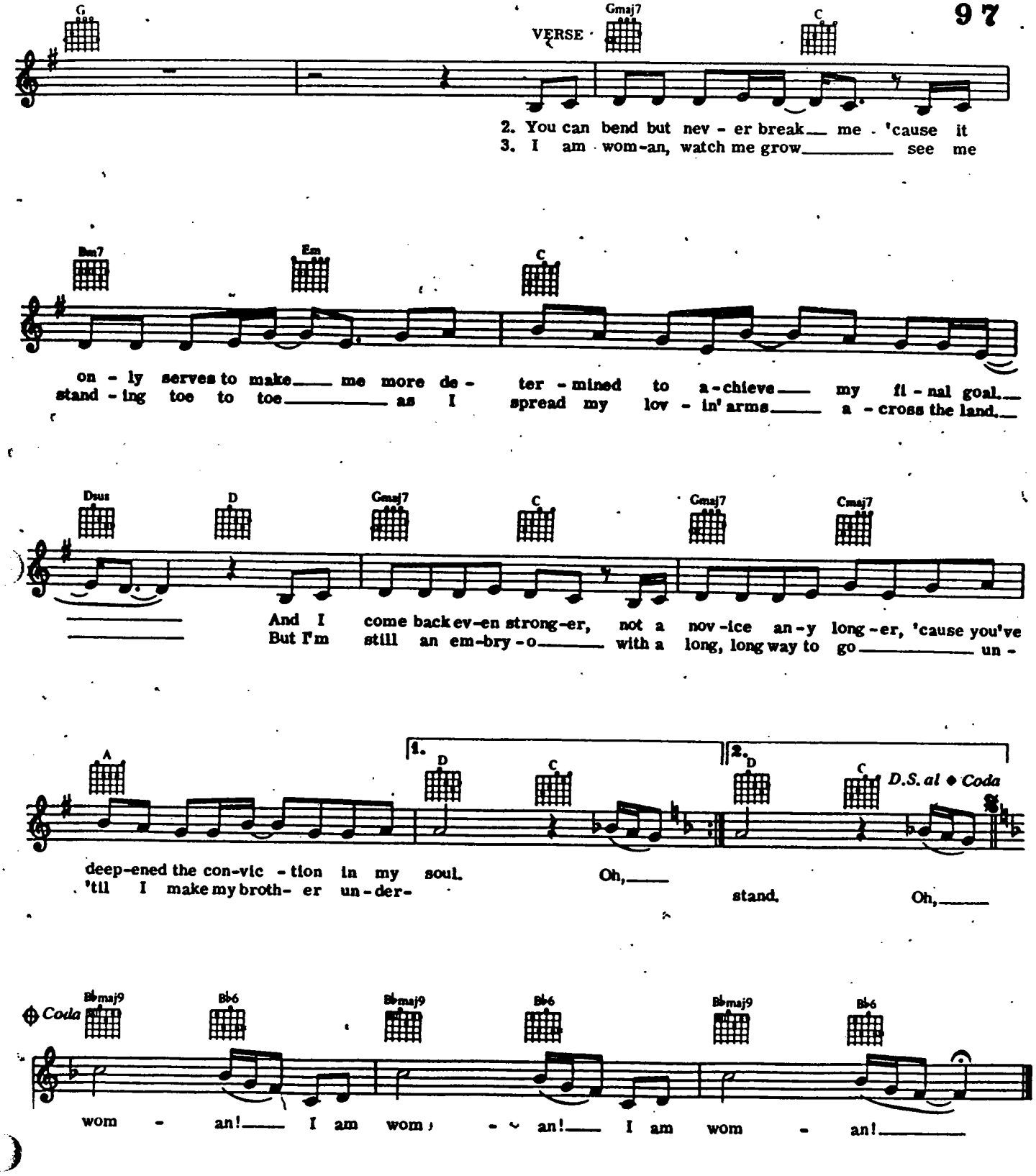


Last time fade
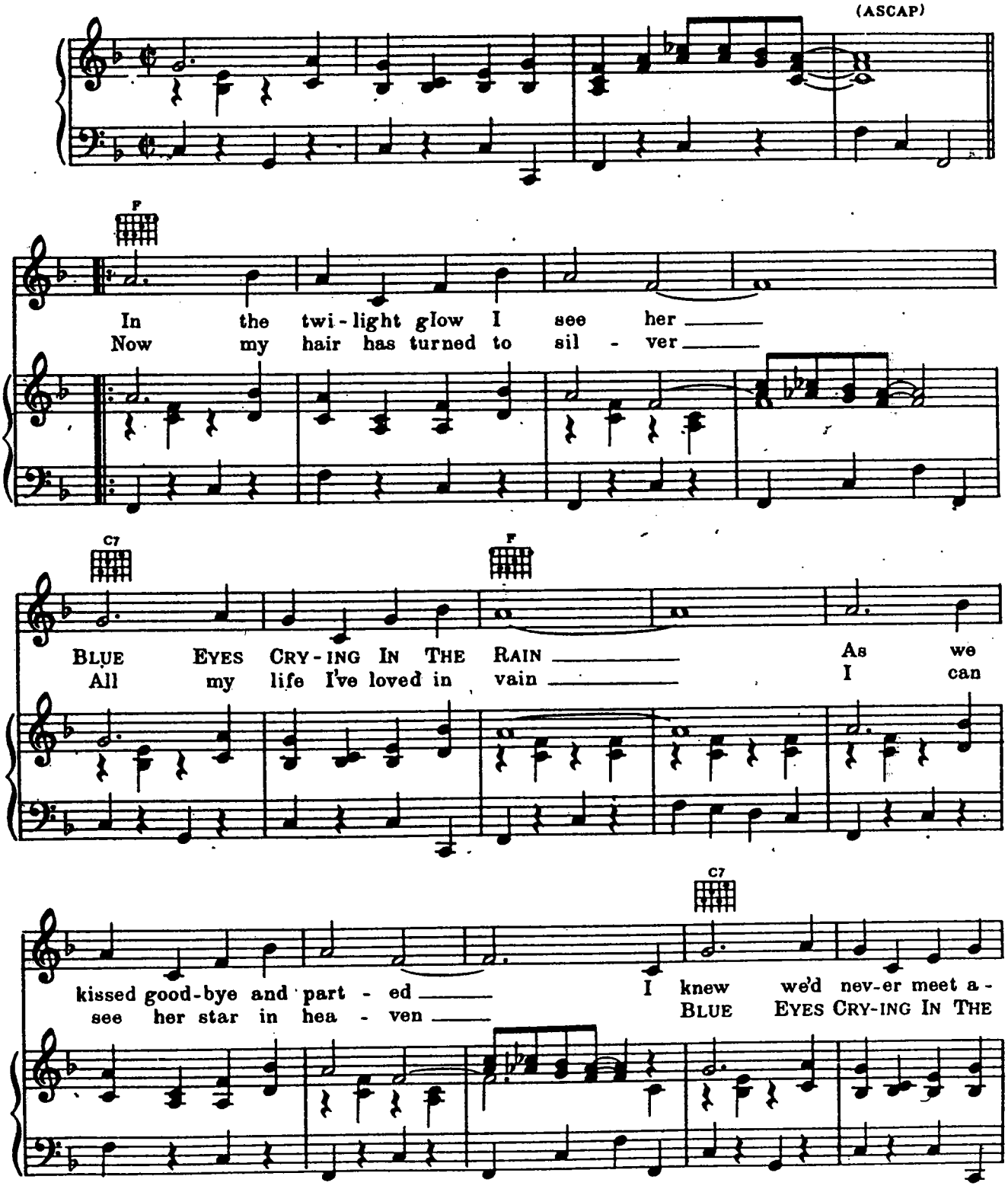


I AM WOMAN

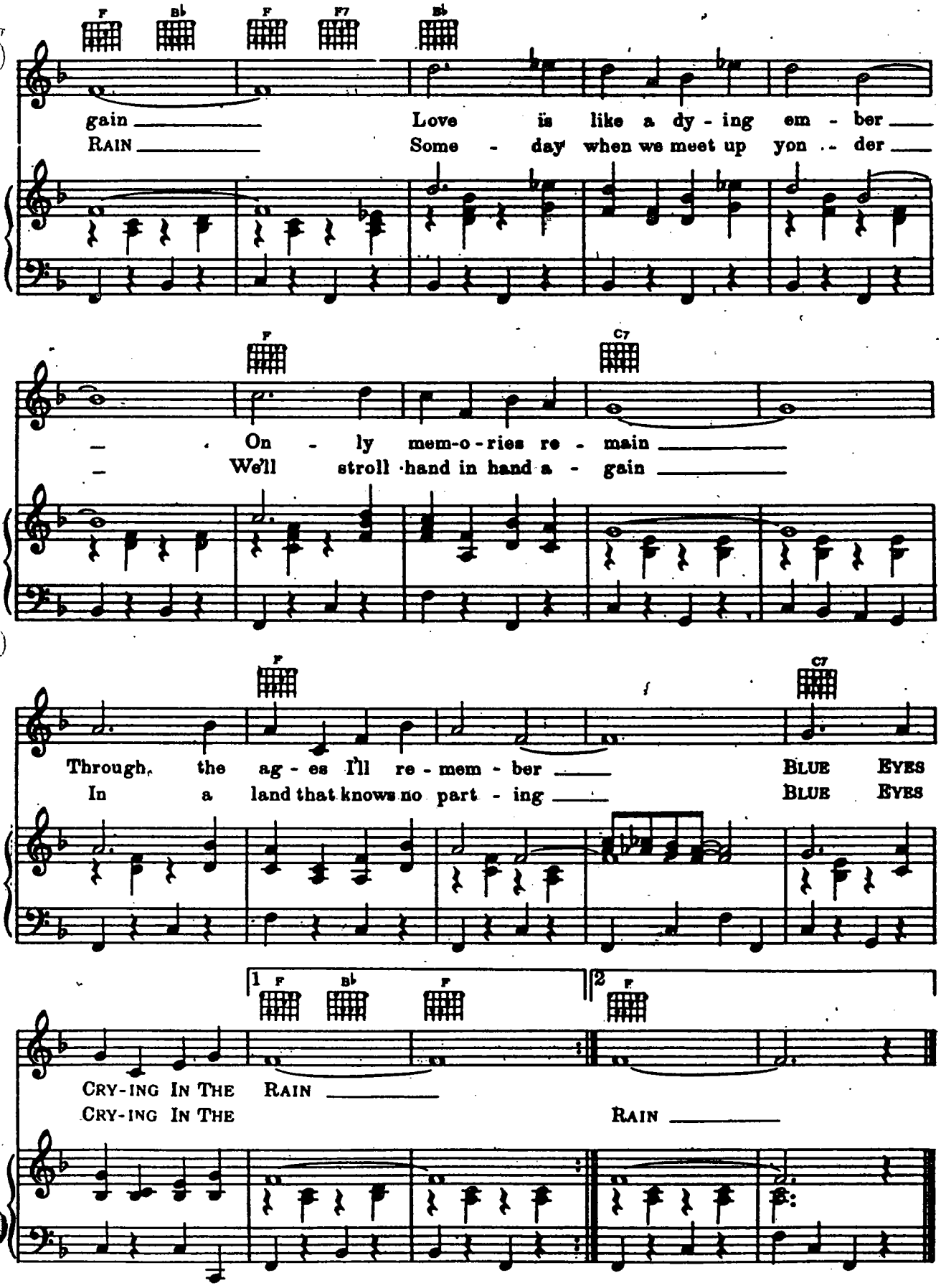

96 VERSE
Gmaj7
C
Bm7
Em
1. I am wom-an, hear me roar in num-bers too big to ig-nore, and I
C
Dsus
D
Gmaj7
C
know too much to go back to pre-tend 'cause I've heard it all be-fore and I've been
Gmaj7
Cmaj7
A
D
C
down there on the floor, no one's ev-er gon-na keep me down a-gain. Oh,
CHORUS
F
B♭
Yes, I am wise but it's wis- dom born of pain.
F
B♭
Am
Gm7
Yes, I paid the price but look how much I gained. If I have to I can do
F
Gm7
F
(A bass)
To Coda
B♭
an-y-thing. I am strong, I am in- vin-ci-ble, I am wom-an.


G
VERSE
Gmaj7
C
2. You can bend but nev - er break me . 'cause it
3. I am wom-an, watch me grow see me
Bm7
Em
C
on - ly serves to make me more de - ter - mined to a - chieve my fi - nal goal.
stand - ing toe to toe as I spread my lov - in' arms a - cross the land.
Dsus
D
Gmaj7
C
Gmaj7
Cmaj7
And I come back ev-en strong-er, not a nov-ice an-y long-er, 'cause you've
But I'm still an em-bry-o with a long, long way to go un -
A
1.
D
C
2.
D
C
D.S. al ♦ Coda
deep-ened the con-vic - tion in my soul. Oh,
'til I make my broth- er un-der- stand. Oh,
Coda
B♭maj9
B♭6
B♭maj9
B♭6
B♭maj9
B♭6
wom - an! I am wom - an! I am wom - an!

Blue Eyes Crying In The Rain

Words and Music by
FRED ROSE
(ASCAP)



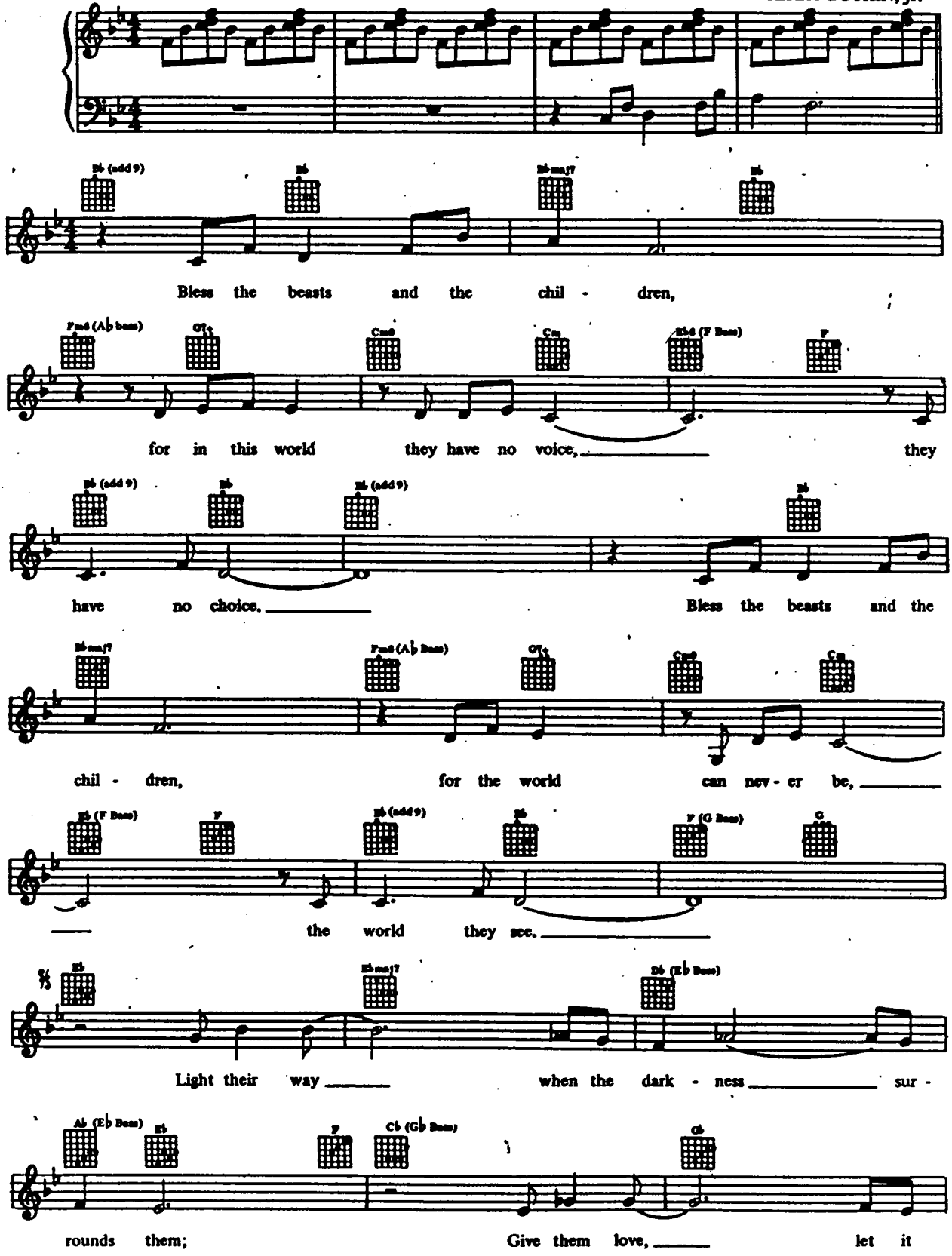

F
B♭
F
F7
B♭
gain
Love is like a dy - ing em - ber
RAIN
Some - day when we meet up yon - der
F
C7
On - ly mem-o-ries re - main
We'll stroll hand in hand a - gain
F
C7
Through the ag - es I'll re - mem - ber
BLUE EYES
In a land that knows no part - ing
BLUE EYES
1 F
B♭
F
2 F
CRY-ING IN THE RAIN
CRY-ING IN THE
RAIN

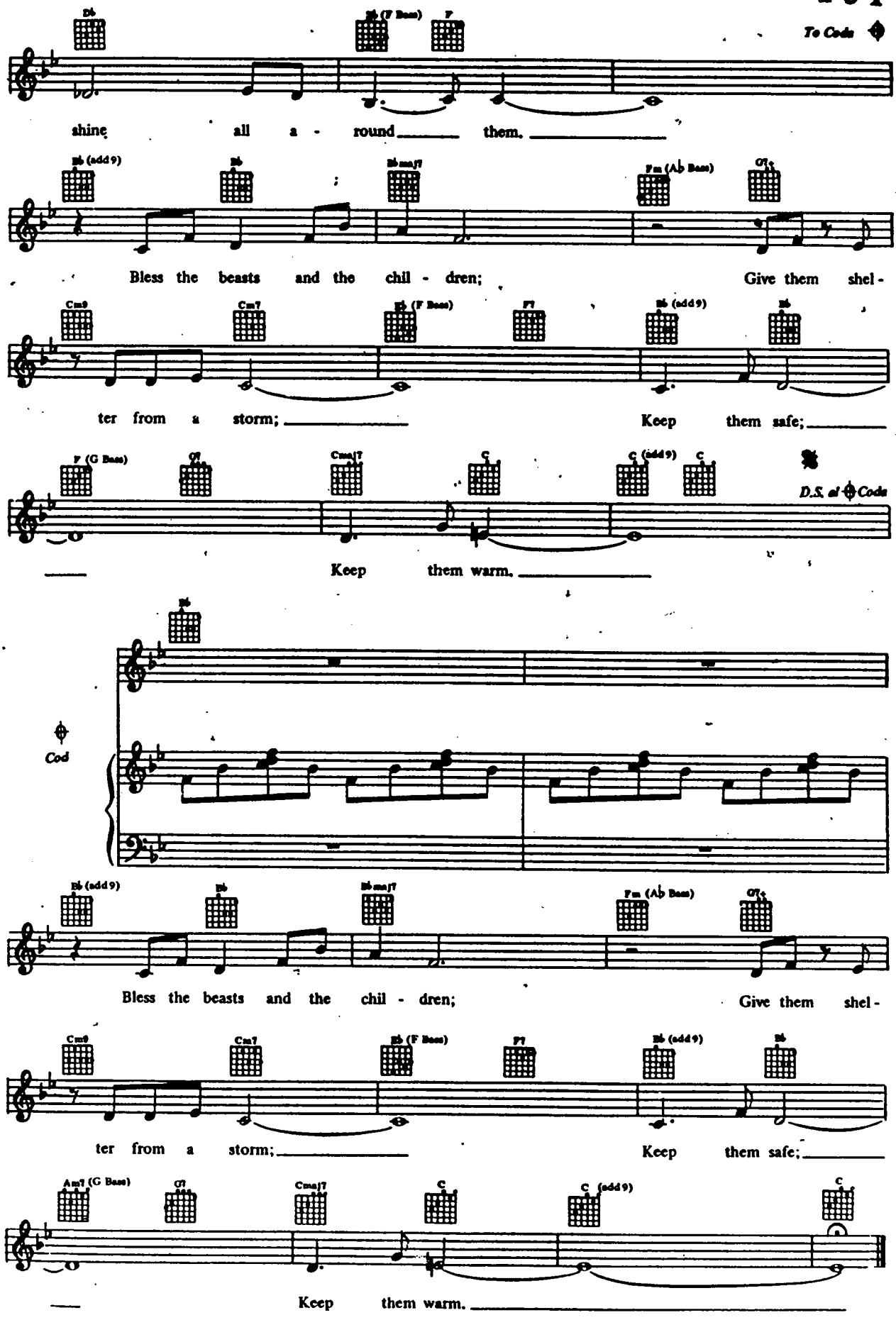
Main Title From The Columbia Pictures' Release "BLESS THE BEASTS AND CHILDREN"

BLESS THE BEASTS AND CHILDREN

Words and Music by
BARRY DE VORZON and
PERRY BOTKIN, Jr.

Slowly

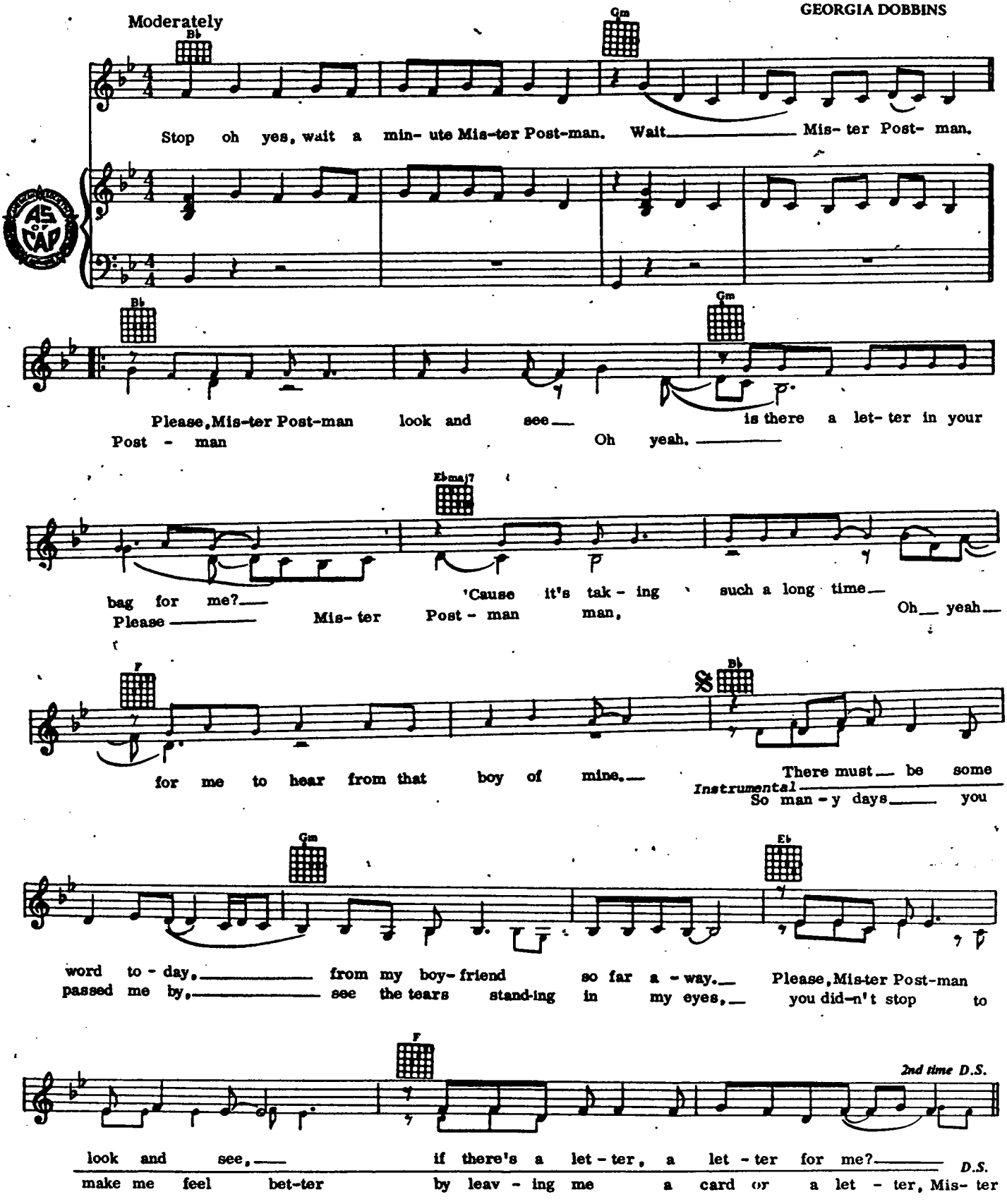


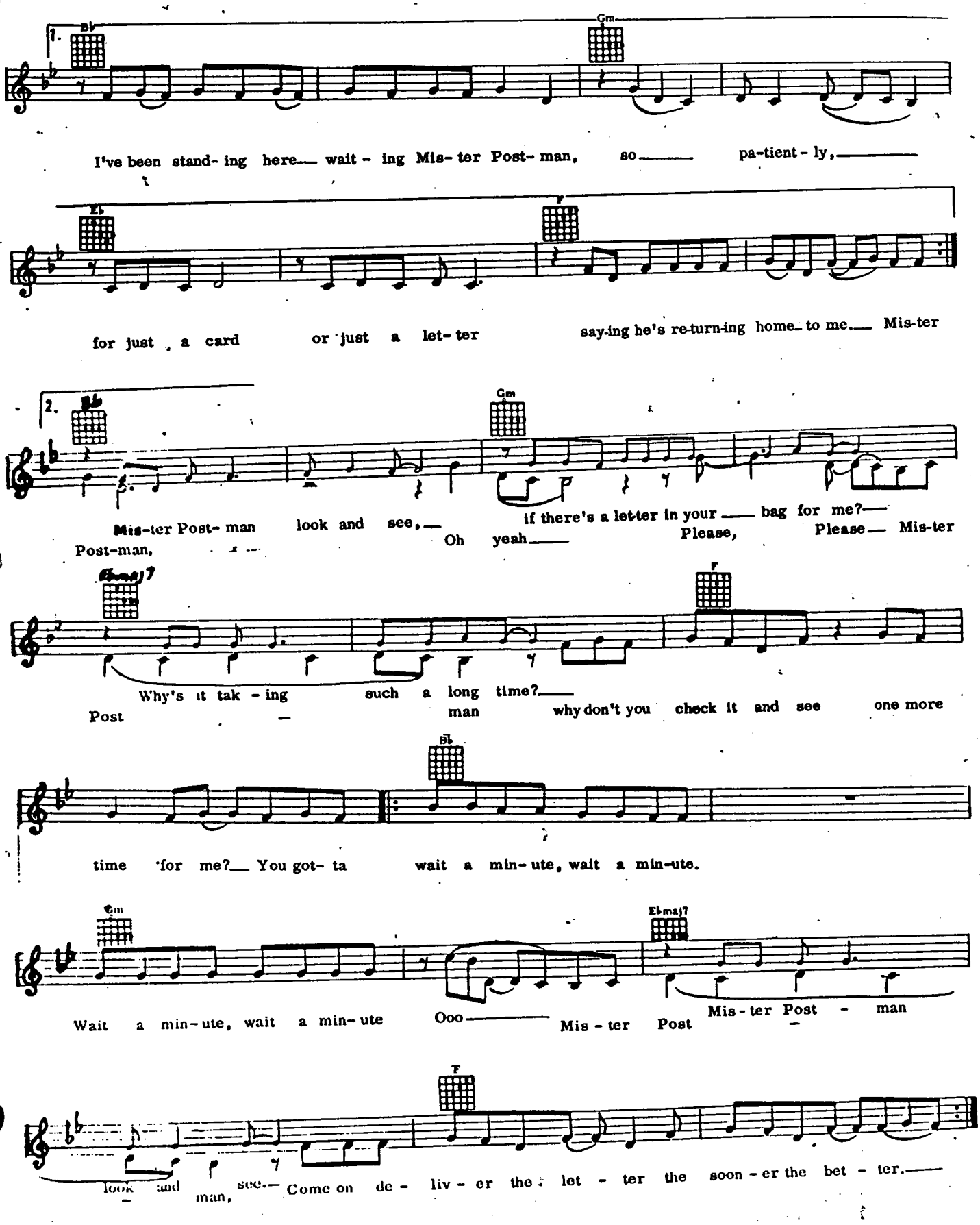

To Coda
shine all a - round them.
Bless the beasts and the chil - dren; Give them shel -
ter from a storm; Keep them safe;
Keep them warm.
D.S. al Coda
Cod
Bless the beasts and the chil - dren; Give them shel -
ter from a storm; Keep them safe;
Keep them warm.

PLEASE MR. POSTMAN

Words and Music by
BRIANBERT,
FREDDIE GORMAN and
GEORGIA DOBBINS

Moderately
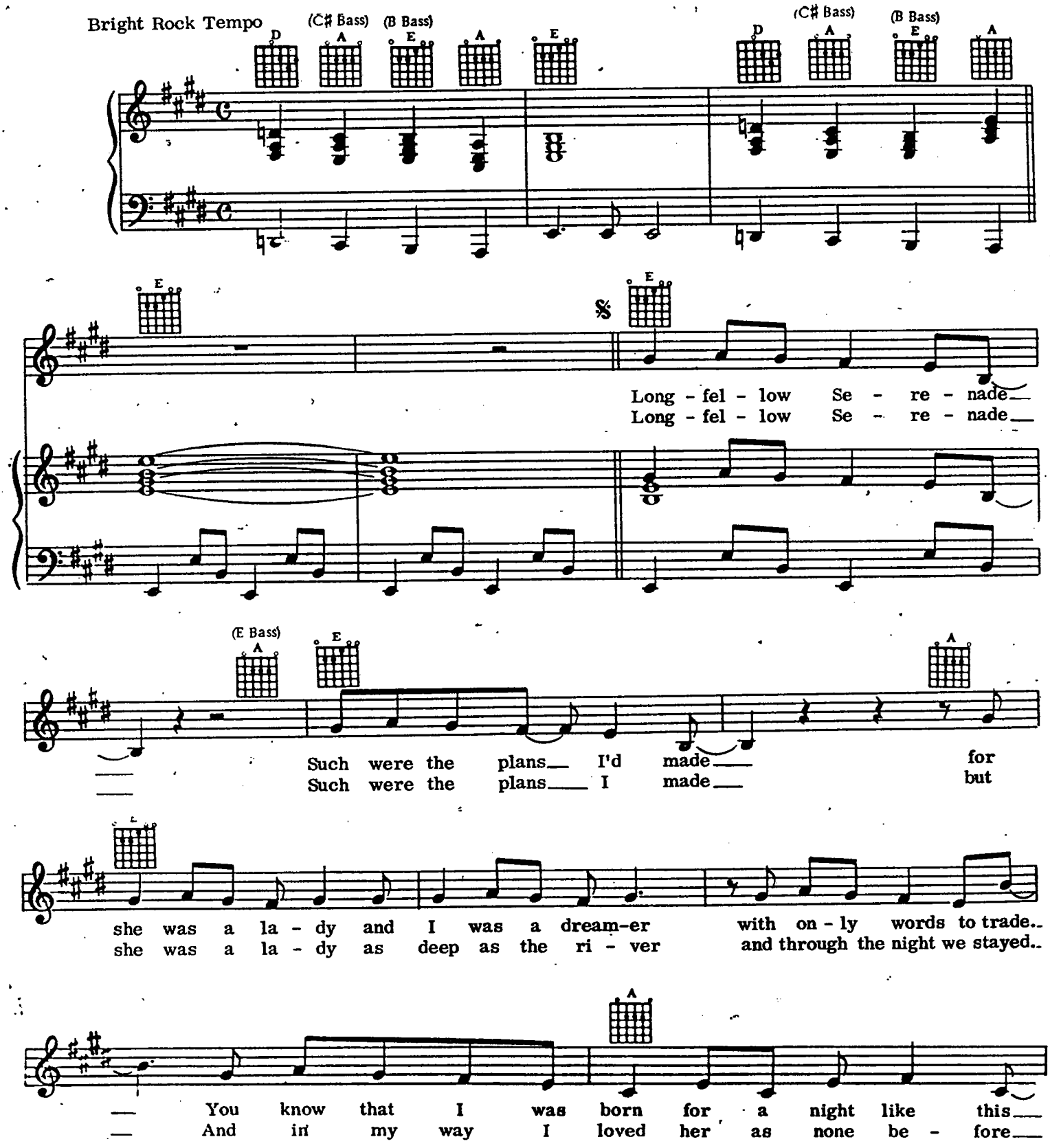


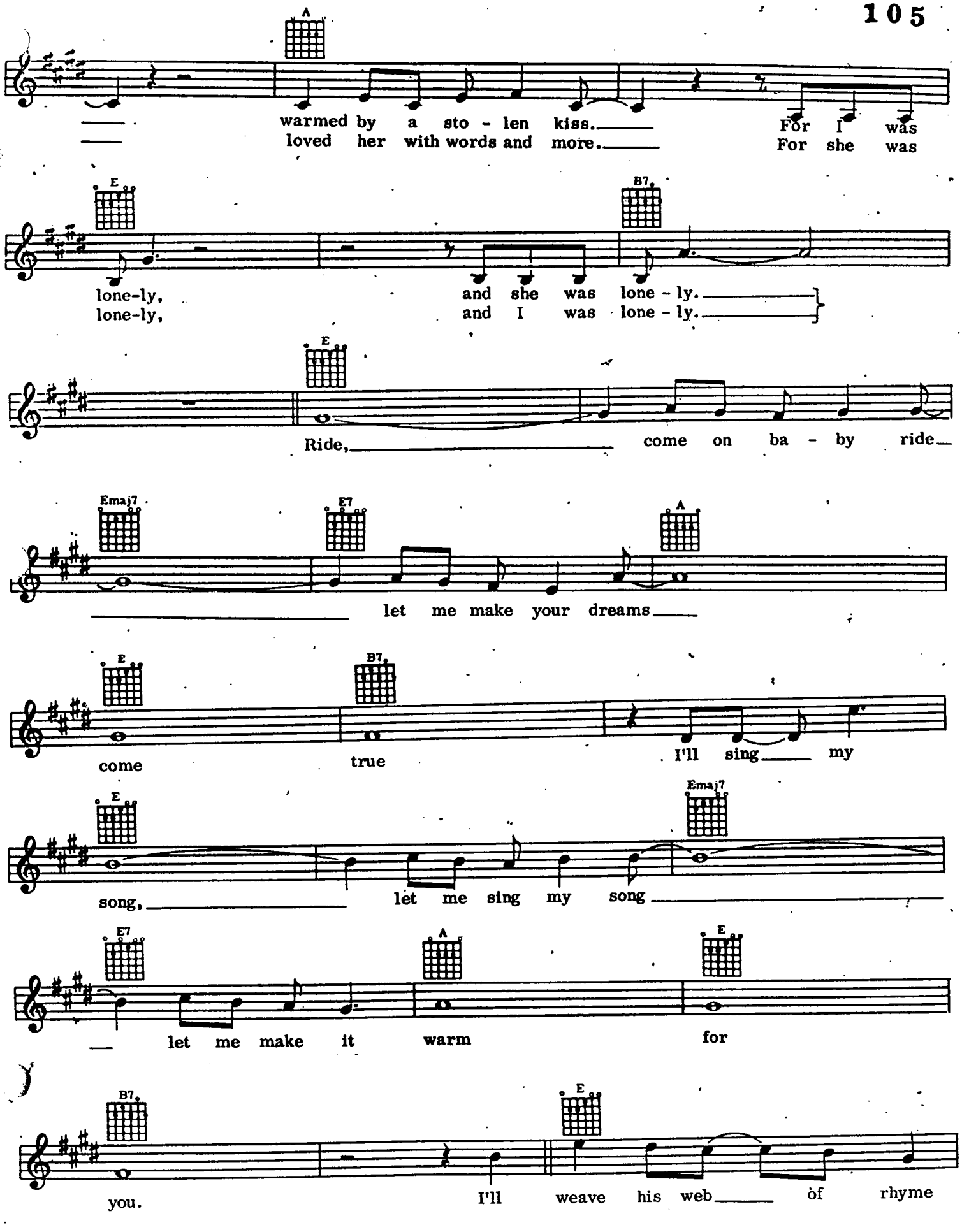

1.
Bb
Gm
I've been stand- ing here wait - ing Mis- ter Post- man, so pa-tient - ly,
Eb
for just a card or just a let- ter say-ing he's re-turn-ing home to me. Mis-ter
2.
Bb
Gm
Mis-ter Post- man look and see, if there's a let-ter in your bag for me?
Oh yeah Please, Please Mis-ter
Post-man,
Ebmaj7
F
Why's it tak - ing such a long time?
Post man why don't you check it and see one more
Bb
time for me? You got- ta wait a min- ute, wait a min-ute.
Cm
Ebmaj7
Wait a min- ute, wait a min- ute Ooo Mis - ter Post Mis - ter Post - man
F
look and see. Come on de - liv - er the let - ter the soon - er the bet - ter.
man,

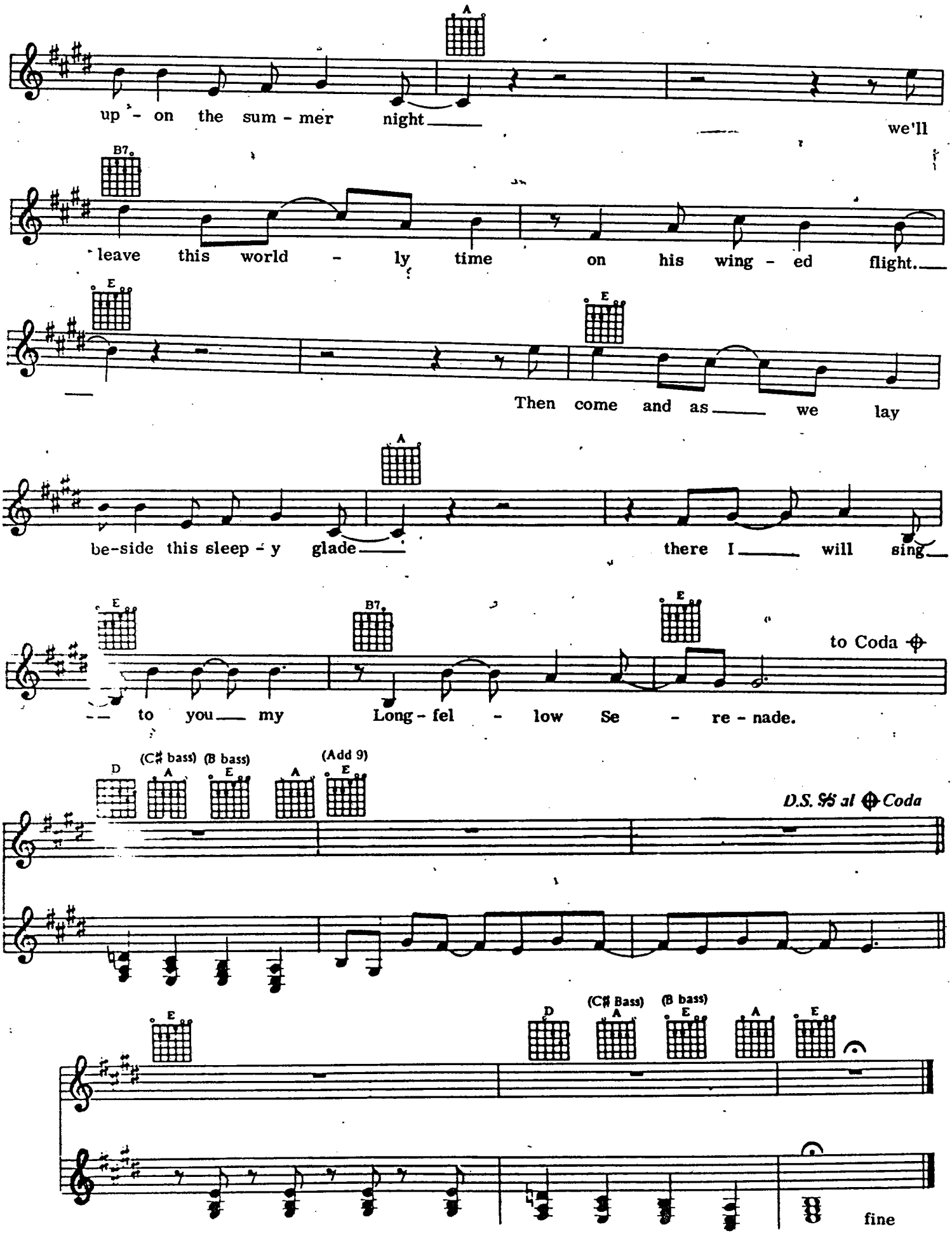
104 LONGFELLOW SERENADE

Arranged by ALAN LINDGREN

Words and Music by
NEIL DIAMOND




A
warmed by a sto - len kiss.
loved her with words and more.
For I was
For she was
E
B7
lone-ly,
lone-ly,
and she was lone - ly.
and I was lone - ly.
E
Ride,
come on ba - by ride
Emaj7
E7
A
let me make your dreams
E
B7
come
true
I'll sing my
E
Emaj7
song,
let me sing my song
E7
A
E
let me make it
warm
for
B7
E
you.
I'll
weave his web
of
rhyme
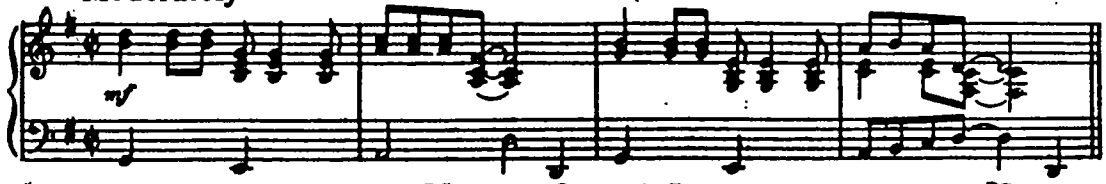

A
up - on the sum - mer night
we'll
B7
leave this world - ly time on his wing - ed flight.
E
E
Then come and as we lay
A
be-side this sleep - y glade there I will sing
E
B7
E
to Coda
to you my Long - fel - low Se - re - nade.
D
(C♯ bass)
A
(B bass)
E
A
(Add 9)
E
D.S. 𝄋 al Coda
E
D
(C♯ Bass)
A
(B bass)
E
A
E
fine

Oh, Happy Day
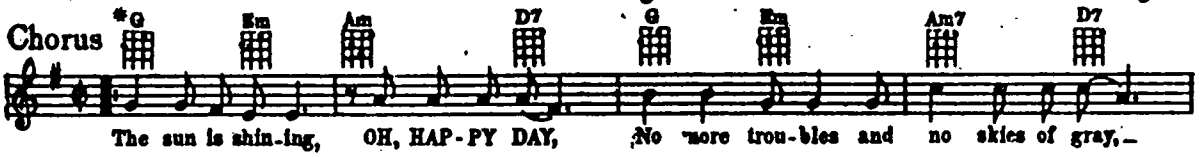
Tune Uke
A D F♯ B

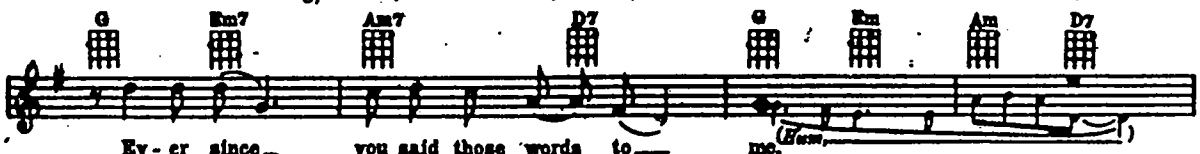
Words and Music by
DON HOWARD KOPLOW
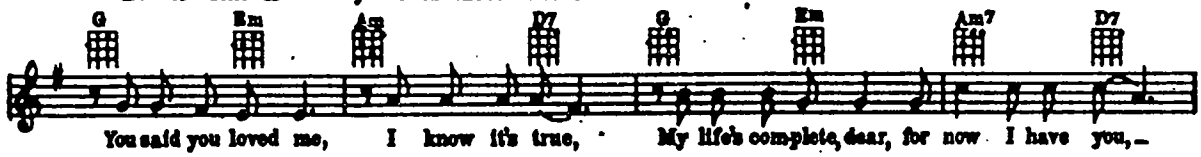
Moderately
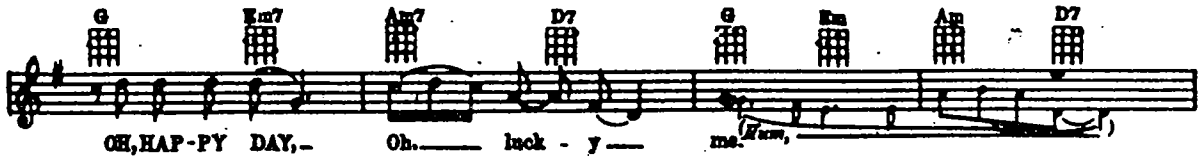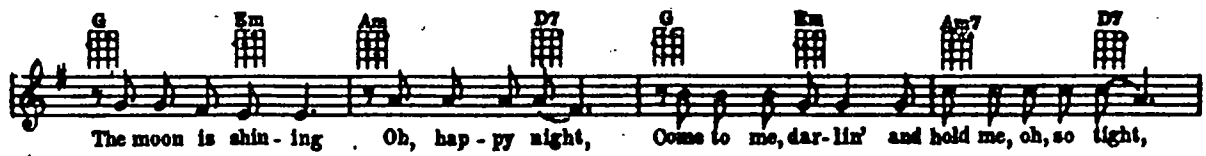


Chorus

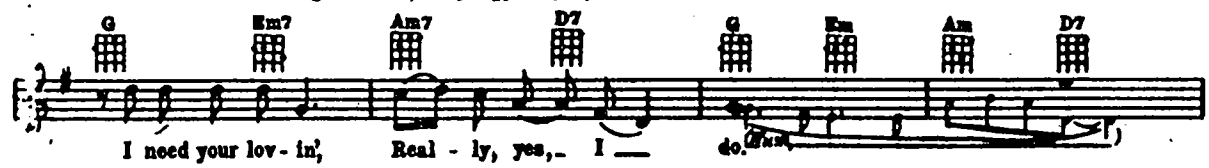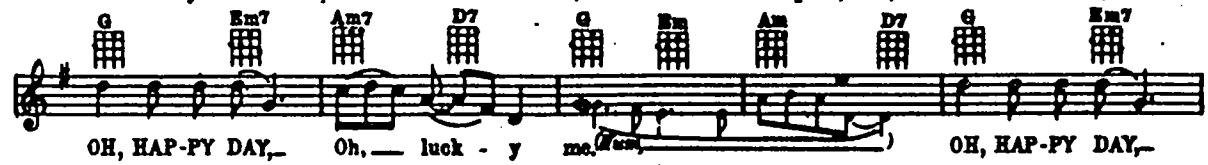






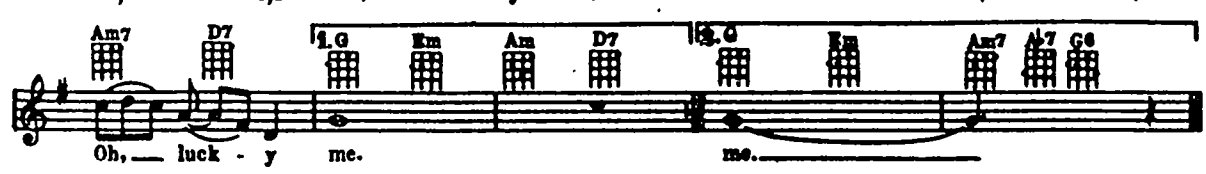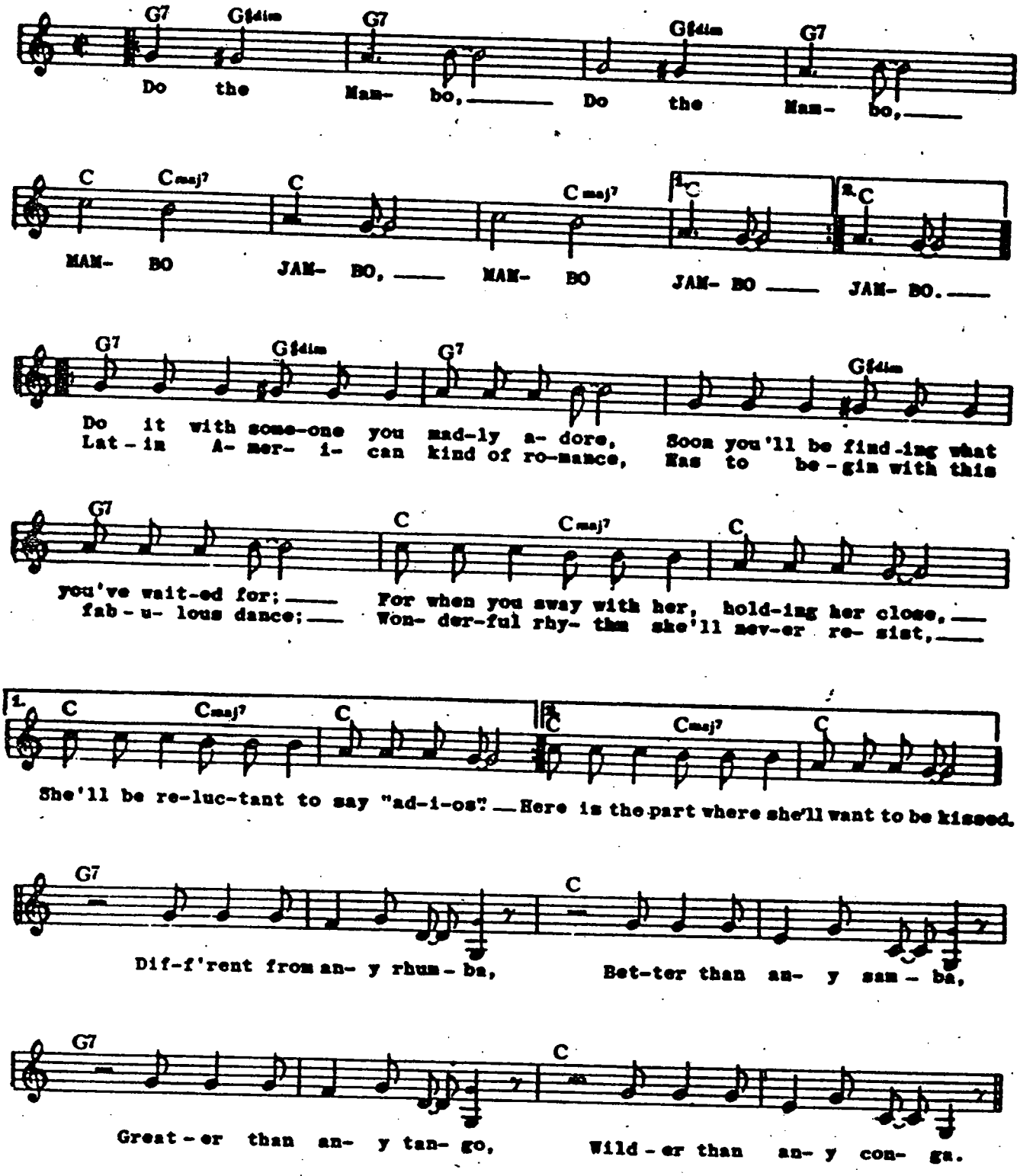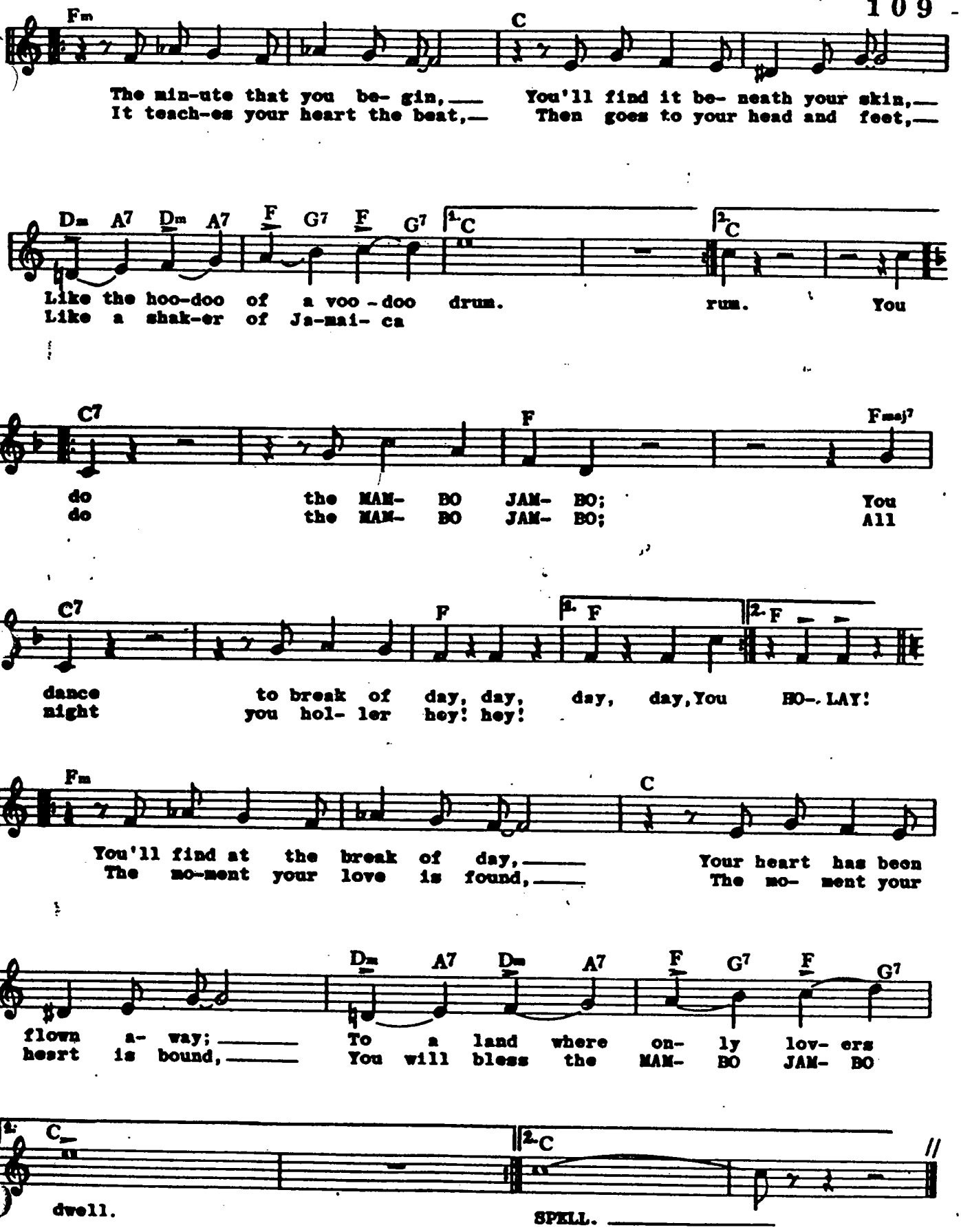












MAMBO JAMBO

Que Rico el Mambo

Lyric by
RAYMOND KARL
CHARLIE TOWNE
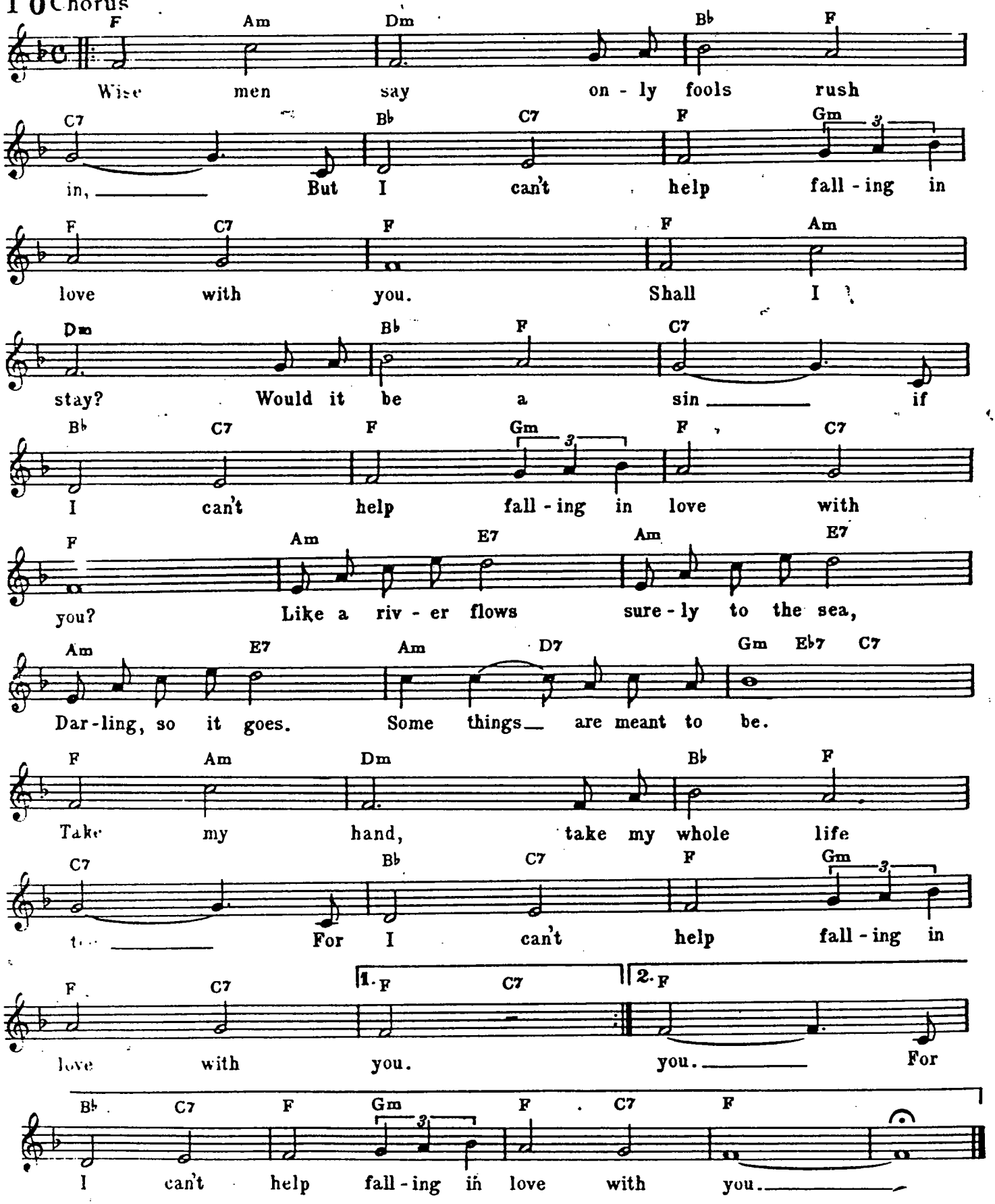
Music by
PEREZ PRADO

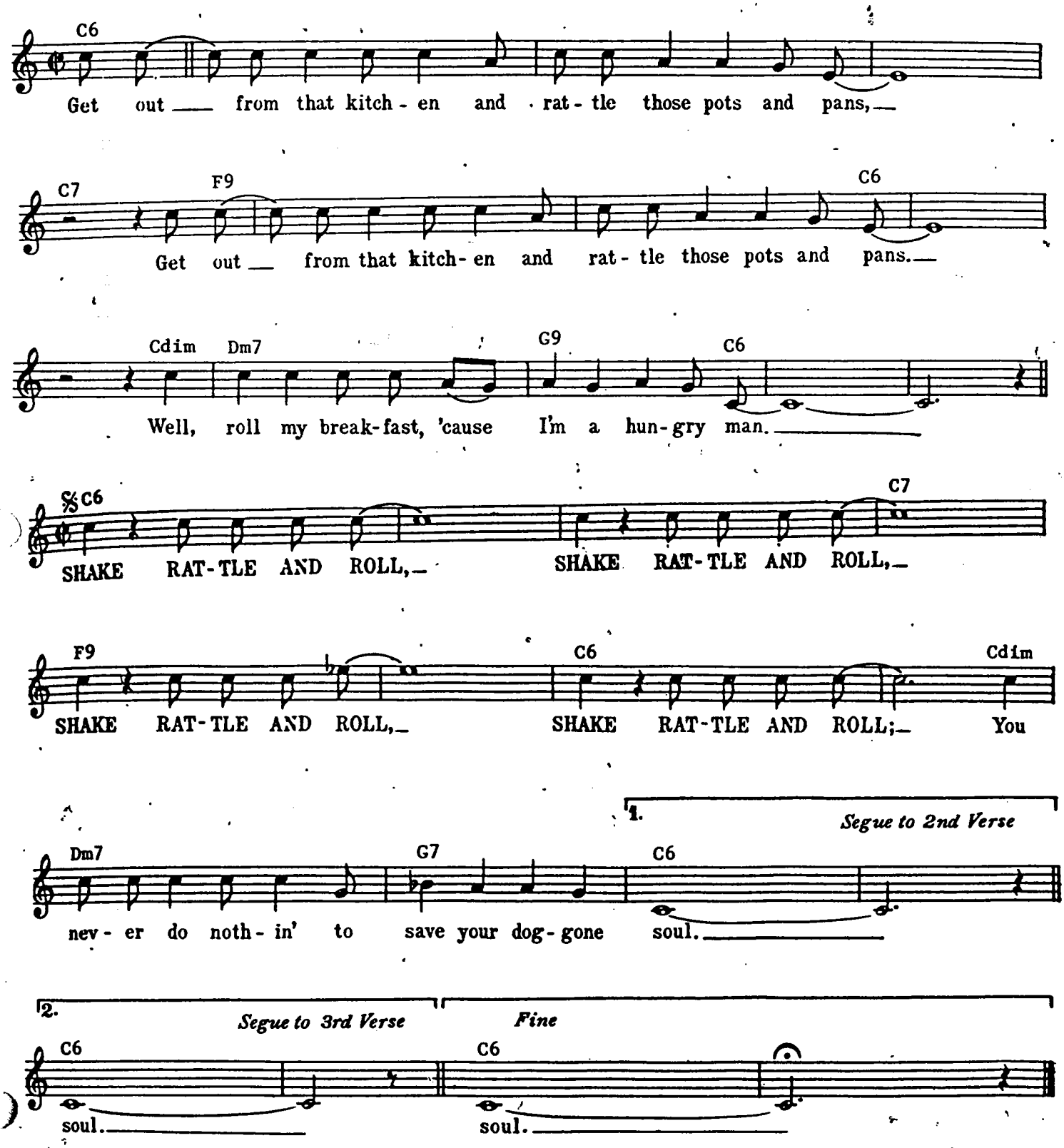



Fm C
The min-ute that you be- gin, You'll find it be- neath your skin,
It teach-es your heart the beat, Then goes to your head and feet,
Dm A7 Dm A7 F G7 F G7 1.C 2.C
Like the hoo-doo of a voo - doo drum. rum. You
Like a shak-er of Ja-mai- ca
C7 F Fmaj7
do the MAM- BO JAM- BO; You
do the MAM- BO JAM- BO; All
C7 F 1. F 2. F
dance to break of day, day, day, day, You HO-. LAY!
night you hol- ler hey! hey!
Fm C
You'll find at the break of day, Your heart has been
The mo-ment your love is found, The mo- ment your
Dm A7 Dm A7 F G7 F G7
flown a- way; To a land where on- ly lov- ers
heart is bound, You will bless the MAM- BO JAM- BO
1. C 2. C
dwell. SPELL.

Can't Help Falling In Love

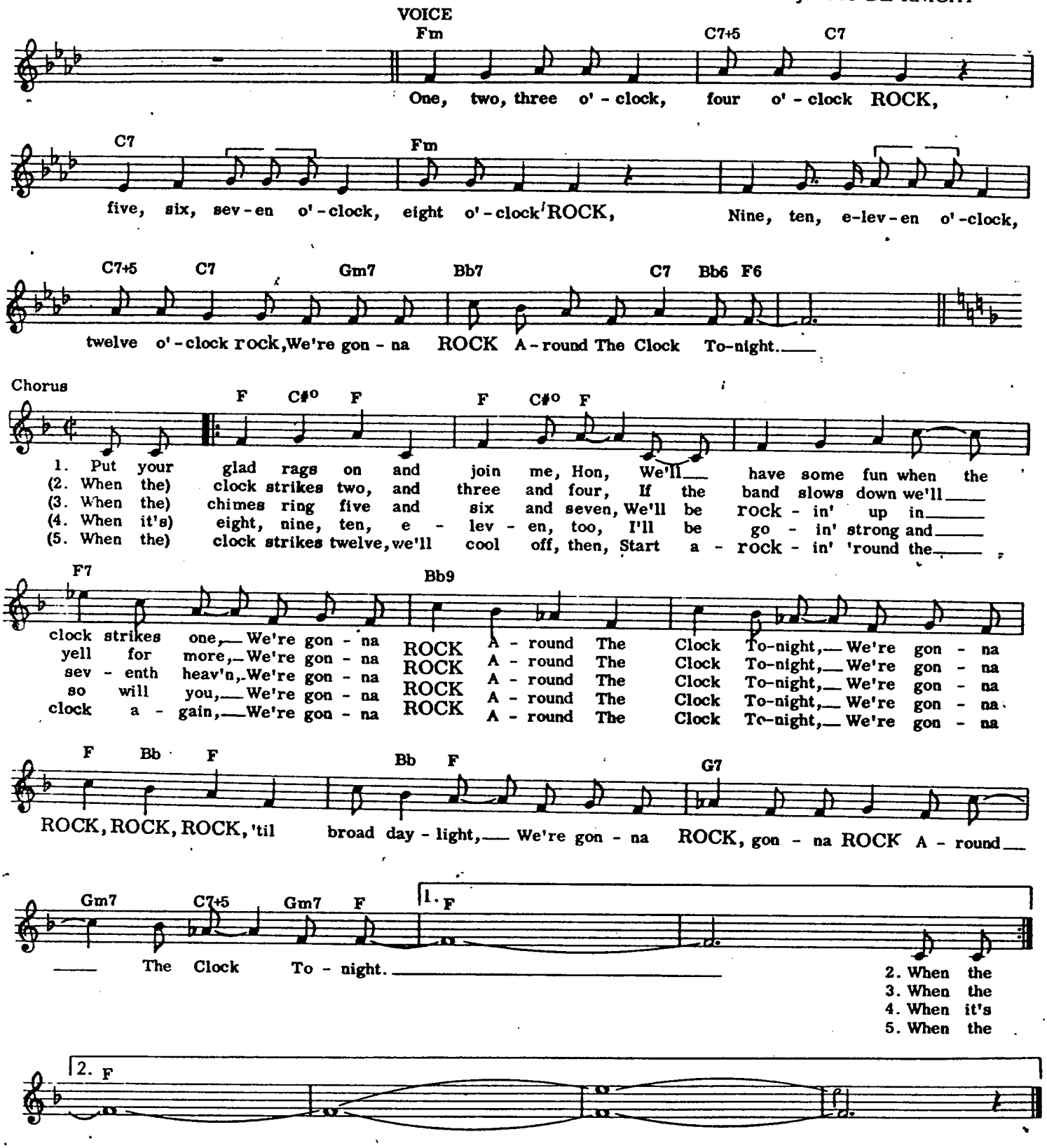
110 Chorus



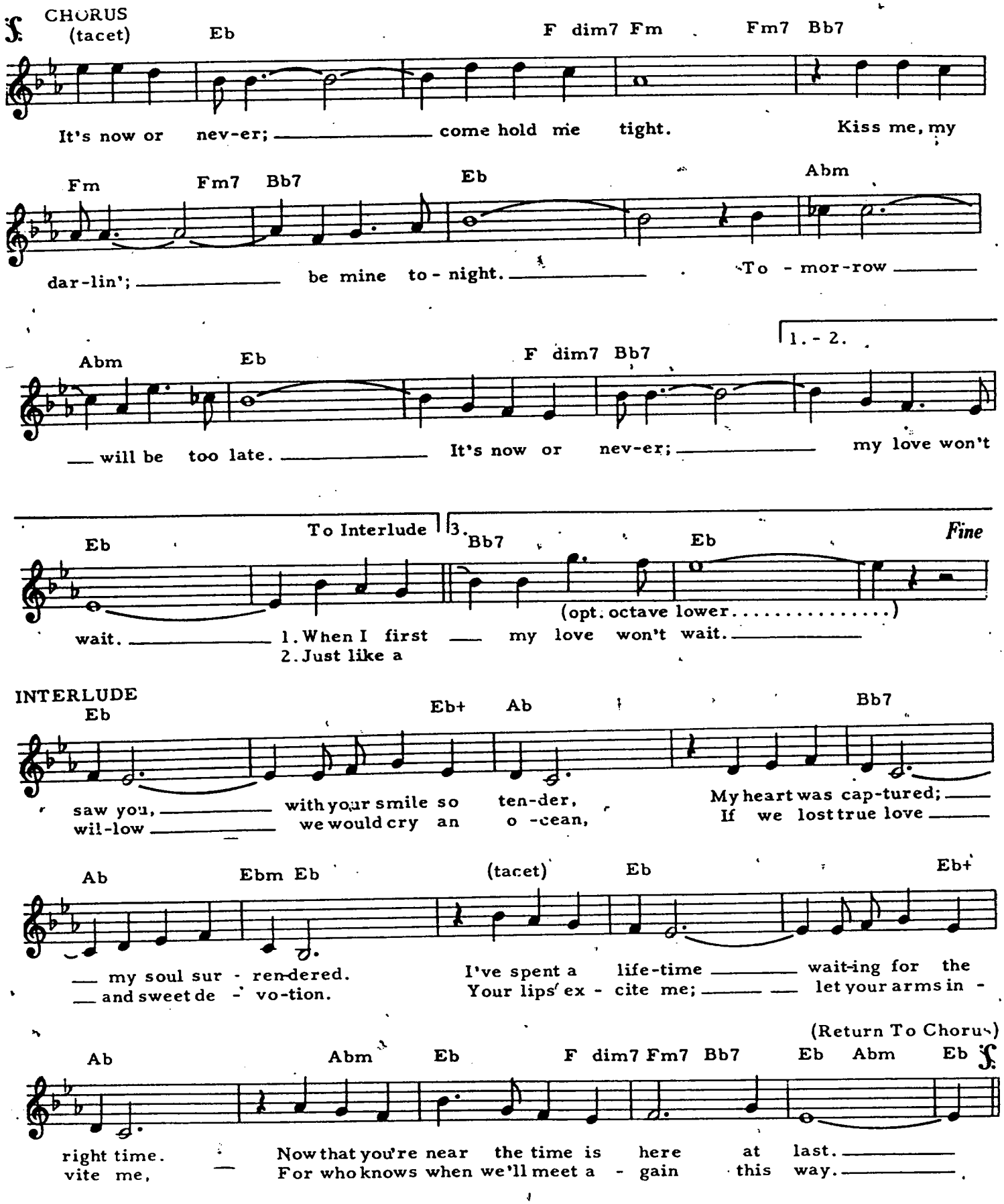

C6
Get out — from that kitch - en and rat - tle those pots and pans,—
C7 F9 C6
Get out — from that kitch - en and rat - tle those pots and pans.—
Cdim Dm7 G9 C6
Well, roll my break-fast, 'cause I'm a hun-gry man.—
𝄋C6 C7
SHAKE RAT-TLE AND ROLL,— SHAKE RAT-TLE AND ROLL,—
F9 C6 Cdim
SHAKE RAT-TLE AND ROLL,— SHAKE RAT-TLE AND ROLL;— You
1. Segue to 2nd Verse
Dm7 G7 C6
nev - er do noth - in' to save your dog-gone soul.—
2. Segue to 3rd Verse Fine
C6 C6
soul.— soul.—

Rock Around The Clock

Words and Music by
MAX C. FREEDMAN
and JIMMY DE KNIGHT
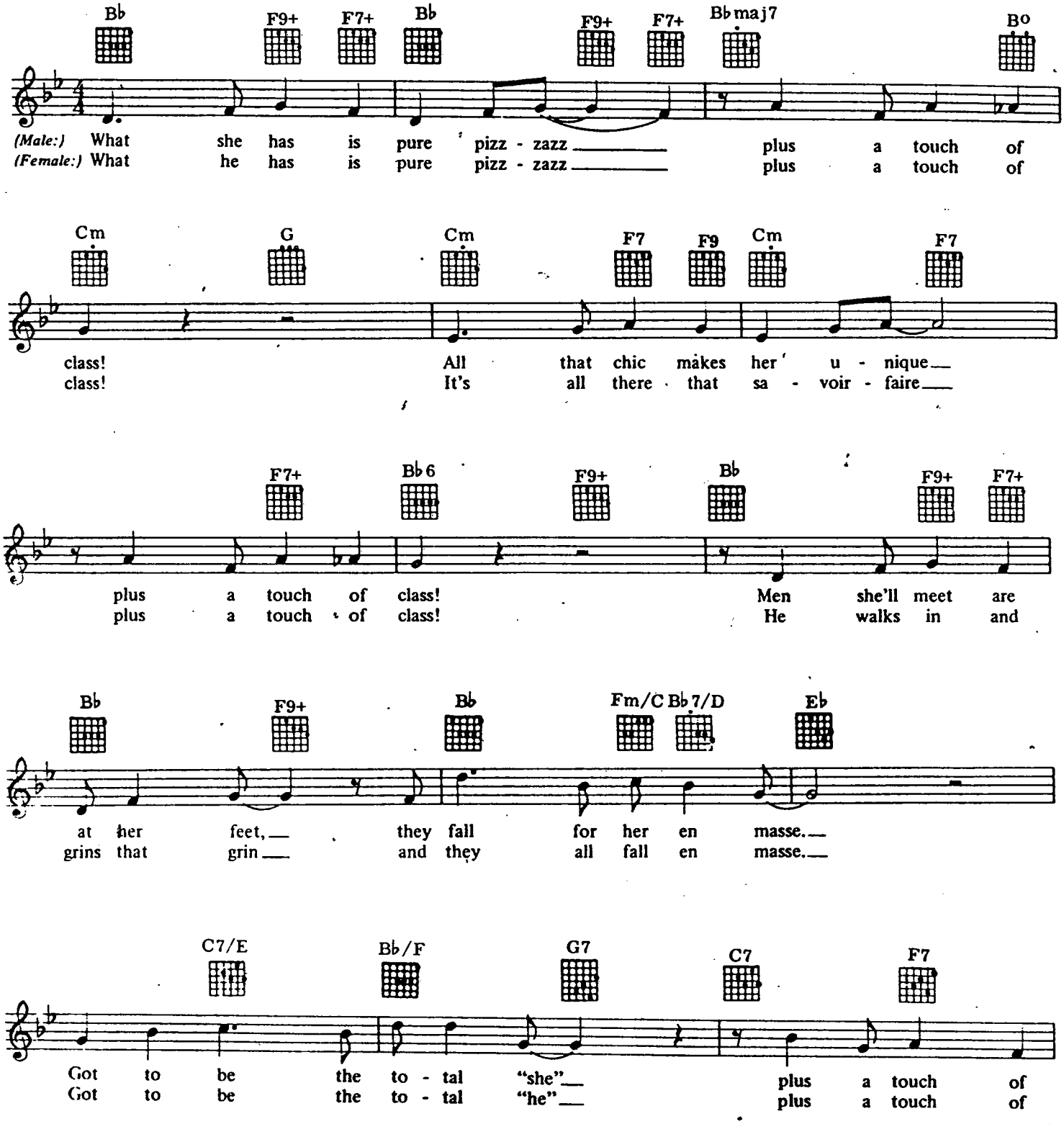


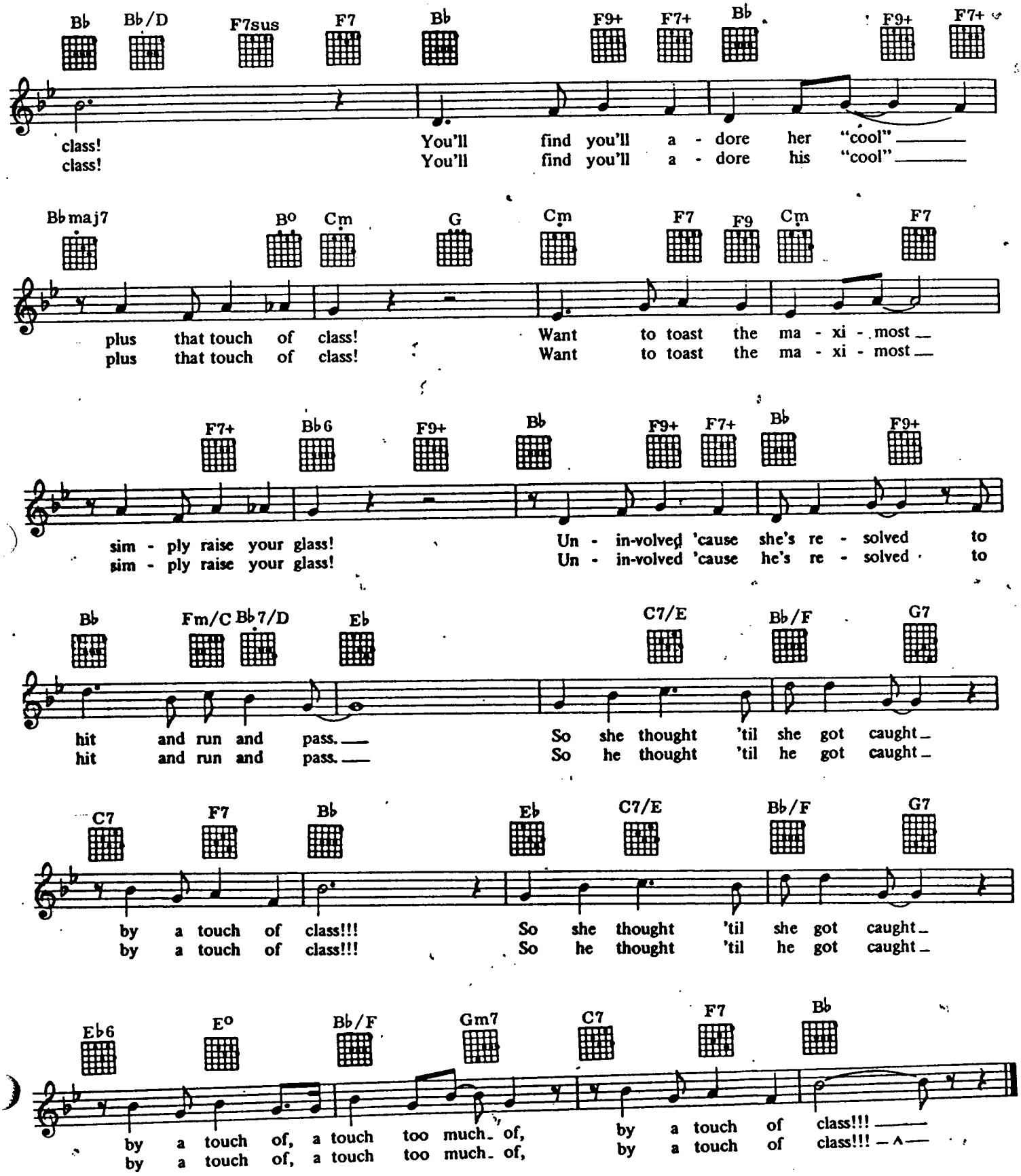
IT'S NOW OR NEVER



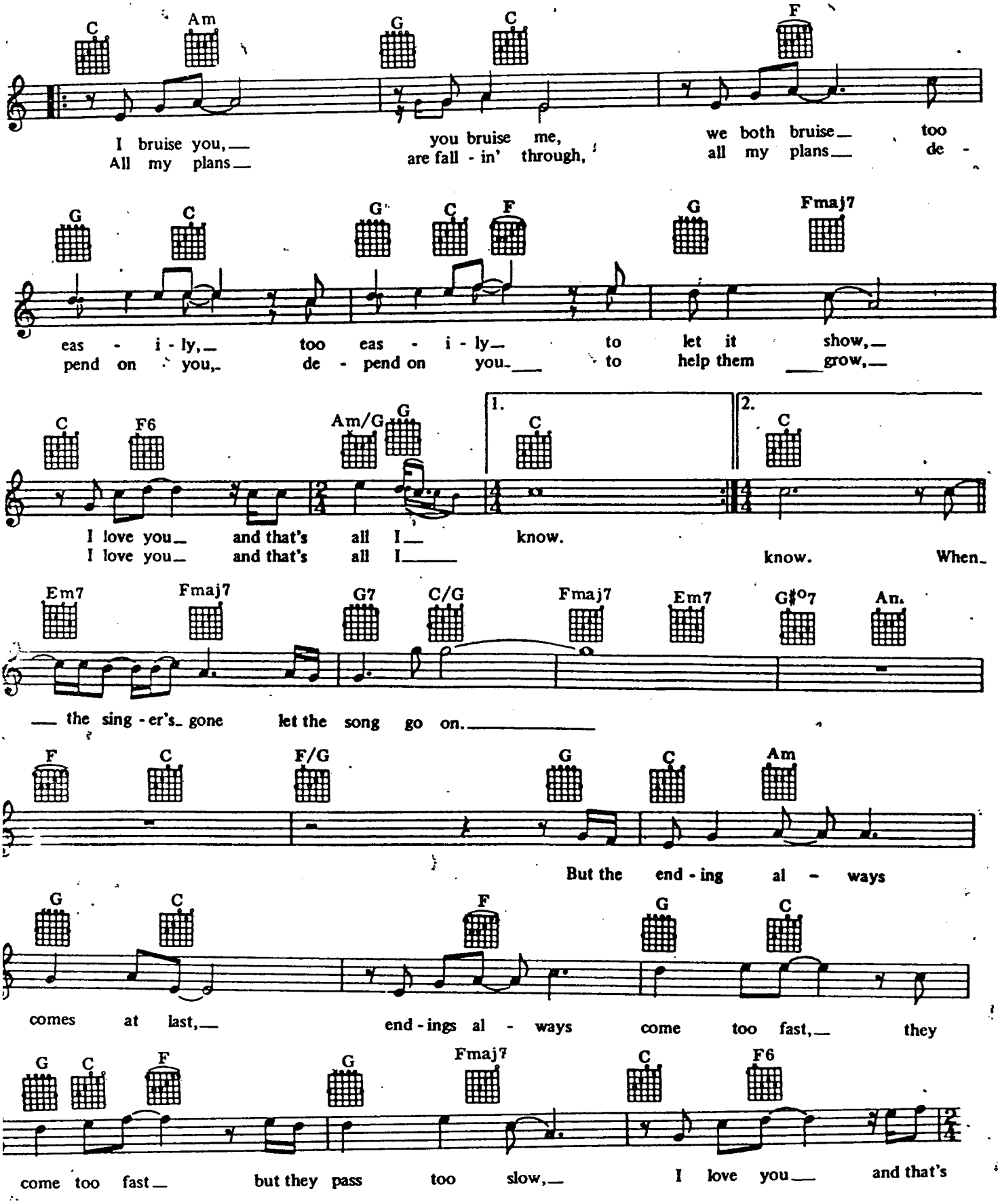
A TOUCH OF CLASS

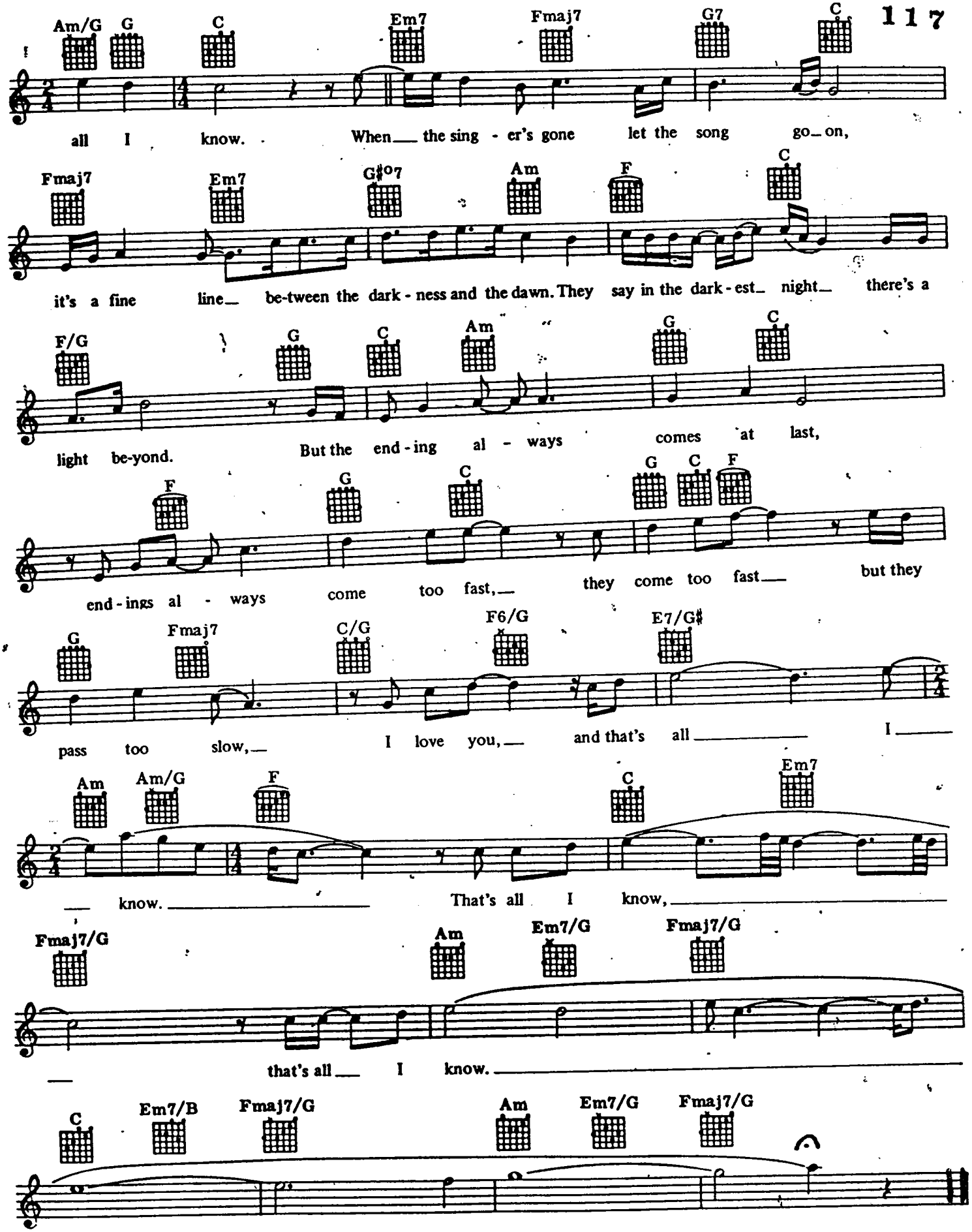
From The Motion Picture "A TOUCH OF CLASS"




Bb Bb/D F7sus F7 Bb F9+ F7+ Bb F9+ F7+
class! You'll find you'll a - dore her "cool"
class! You'll find you'll a - dore his "cool"
Bbmaj7 Bo Cm G Cm F7 F9 Cm F7
plus that touch of class! Want to toast the ma - xi - most
plus that touch of class! Want to toast the ma - xi - most
F7+ Bb6 F9+ Bb F9+ F7+ Bb F9+
sim - ply raise your glass! Un - in-volved 'cause she's re - solved to
sim - ply raise your glass! Un - in-volved 'cause he's re - solved to
Bb Fm/C Bb7/D Eb C7/E Bb/F G7
hit and run and pass. So she thought 'til she got caught
hit and run and pass. So he thought 'til he got caught
C7 F7 Bb Eb C7/E Bb/F G7
by a touch of class!!! So she thought 'til she got caught
by a touch of class!!! So he thought 'til he got caught
Eb6 Eo Bb/F Gm7 C7 F7 Bb
by a touch of, a touch too much of, by a touch of class!!!
by a touch of, a touch too much of, by a touch of class!!!
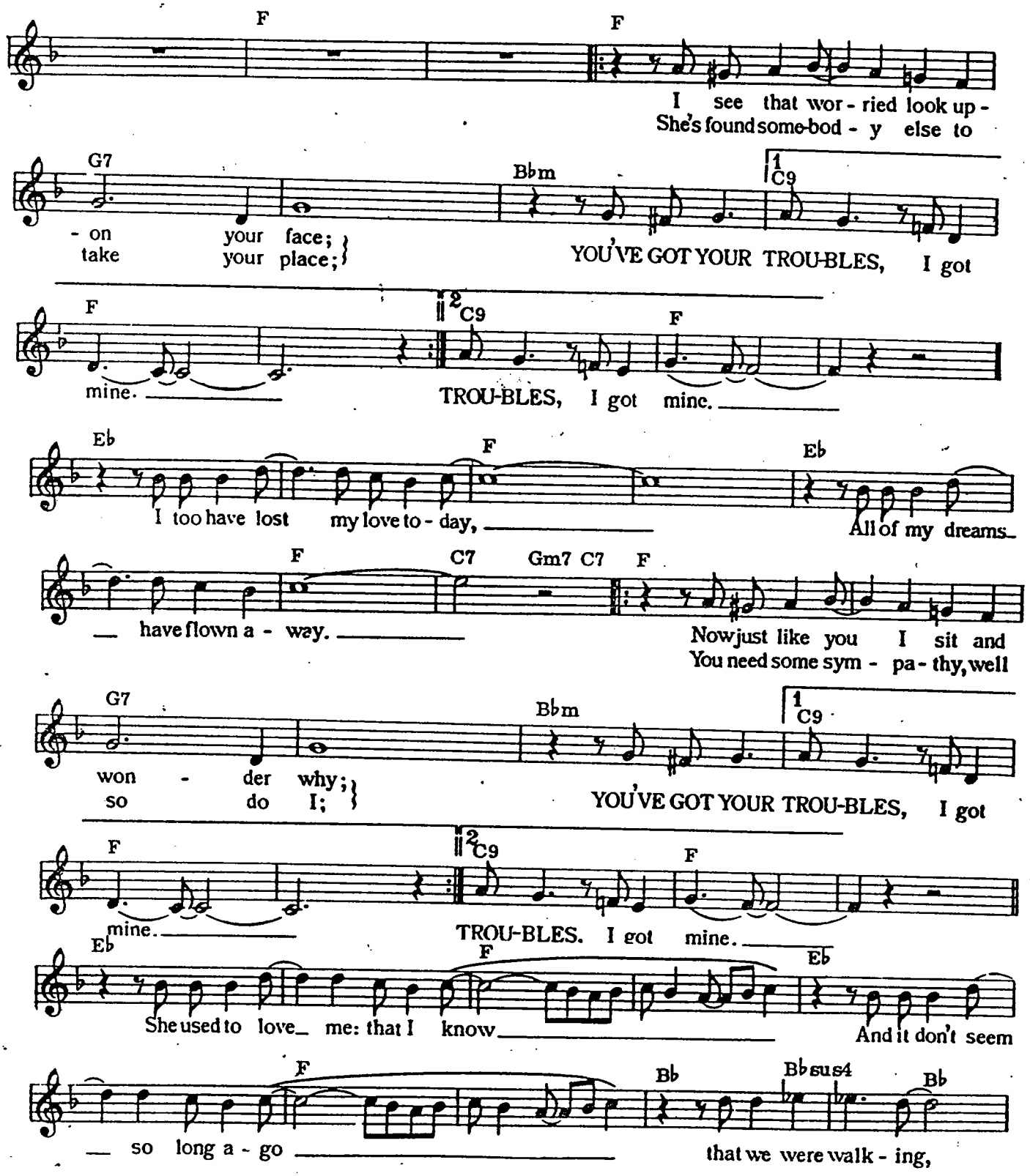
ALL I KNOW
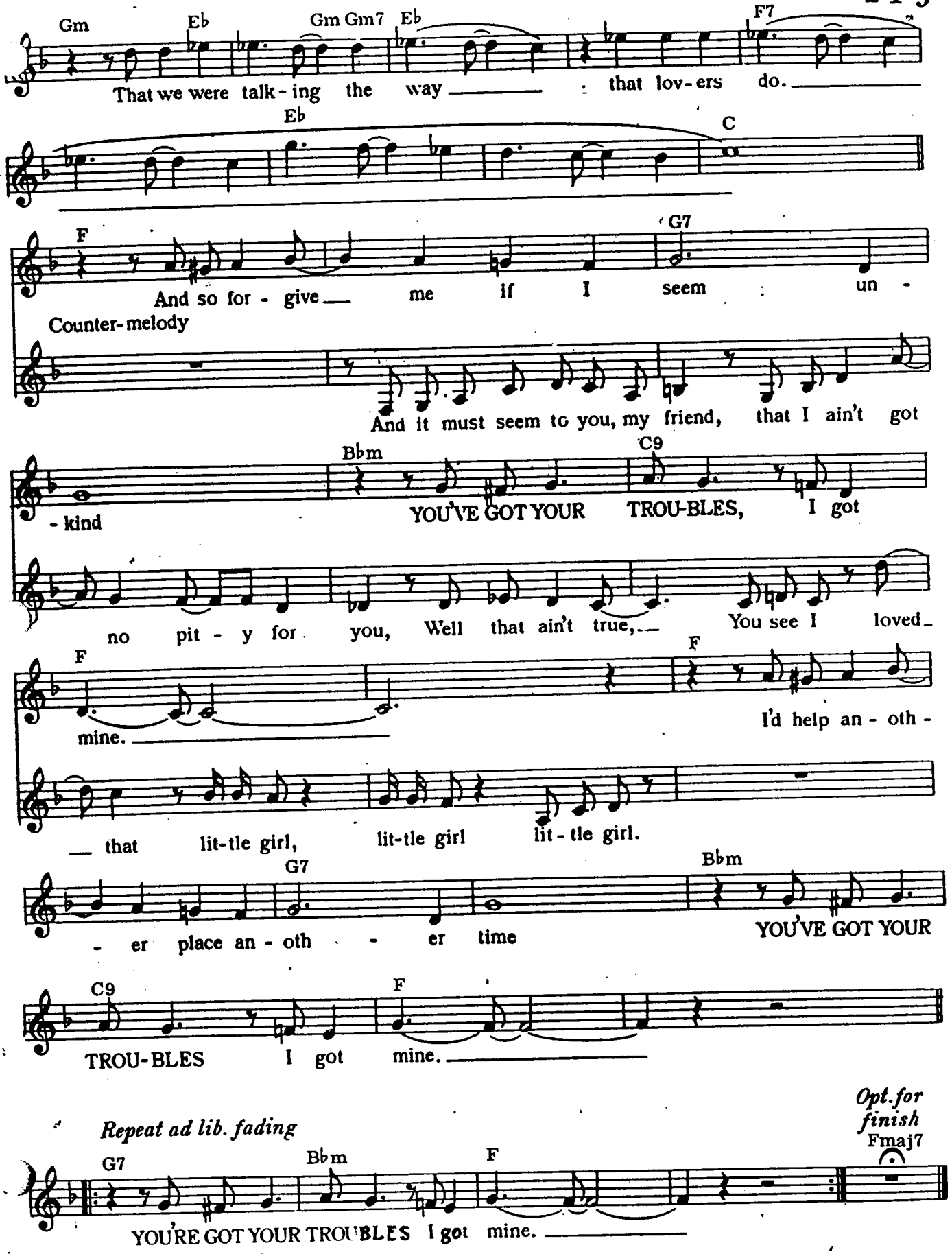

C Am G C F
I bruise you, you bruise me, we both bruise too
All my plans are fall - in' through, all my plans de -
G C G C F G Fmaj7
eas - i - ly, too eas - i - ly to let it show,
pend on you, de - pend on you to help them grow,
C F6 Am/G G 1. C 2. C
I love you and that's all I know.
I love you and that's all I know. When
Em7 Fmaj7 G7 C/G Fmaj7 Em7 G♯o7 An.
the sing - er's gone let the song go on.
F C F/G G C Am
But the end - ing al - ways
G C F G C
comes at last, end - ings al - ways come too fast, they
G C F G Fmaj7 C F6
come too fast but they pass too slow, I love you and that's


Am/G G C Em7 Fmaj7 G7 C
all I know. When the sing - er's gone let the song go on,
Fmaj7 Em7 G♯o7 Am F C
it's a fine line be-tween the dark - ness and the dawn. They say in the dark - est night there's a
F/G G C Am G C
light be-yond. But the end - ing al - ways comes at last,
F G C G C F
end - ings al - ways come too fast, they come too fast but they
G Fmaj7 C/G F6/G E7/G♯
pass too slow, I love you, and that's all I
Am Am/G F C Em7
know. That's all I know,
Fmaj7/G Am Em7/G Fmaj7/G
that's all I know.
C Em7/B Fmaj7/G Am Em7/G Fmaj7/G

YOU'VE GOT YOUR TROUBLES

THE FORTUNES
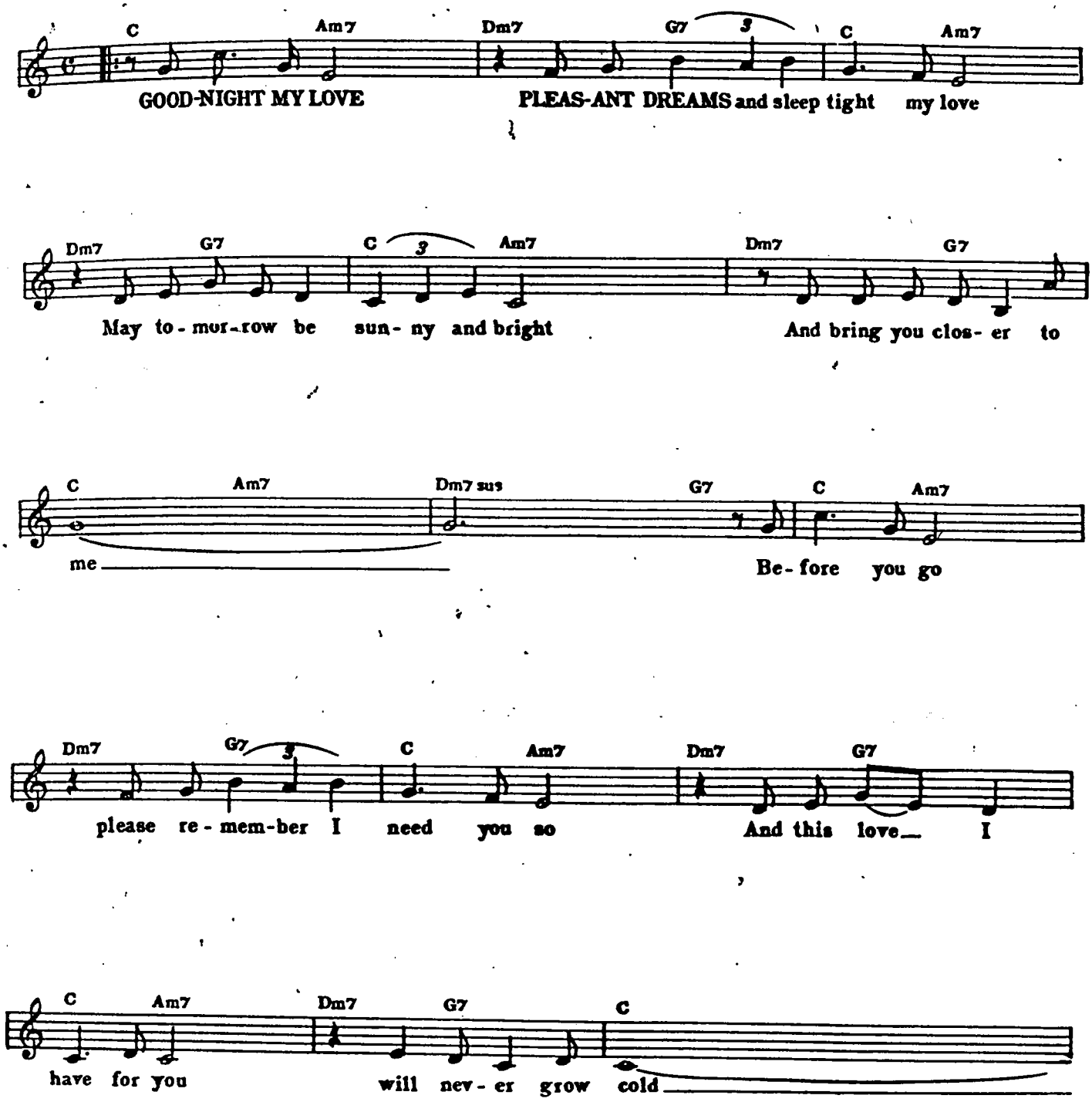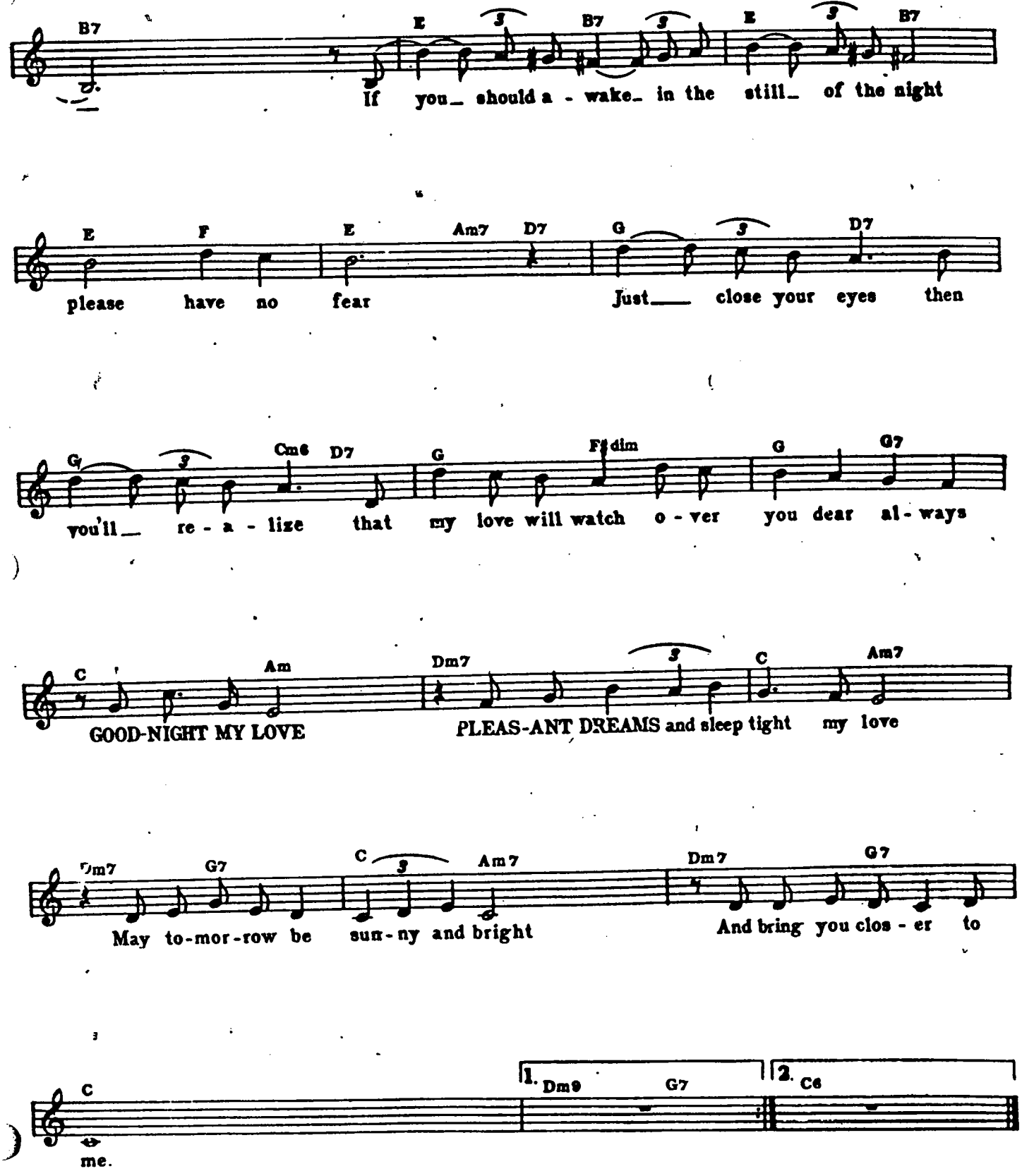



Gm Eb Gm Gm7 Eb F7
That we were talk - ing the way that lov - ers do.
Eb C
F G7
And so for - give me if I seem un -
Counter-melody
And it must seem to you, my friend, that I ain't got
Bbm C9
- kind YOU'VE GOT YOUR TROU-BLES, I got
no pit - y for you, Well that ain't true, You see I loved
F F
mine. I'd help an - oth -
— that lit-tle girl, lit-tle girl lit - tle girl.
G7 Bbm
- er place an - oth - er time YOU'VE GOT YOUR
C9 F
TROU-BLES I got mine.
Repeat ad lib. fading
Opt. for finish
G7 Bbm F Fmaj7
YOU'RE GOT YOUR TROUBLES I got mine.

Good-Night, My Love, Pleasant Dreams

By
GEORGE MOTOLA
& JOHN S. MARASCALCO
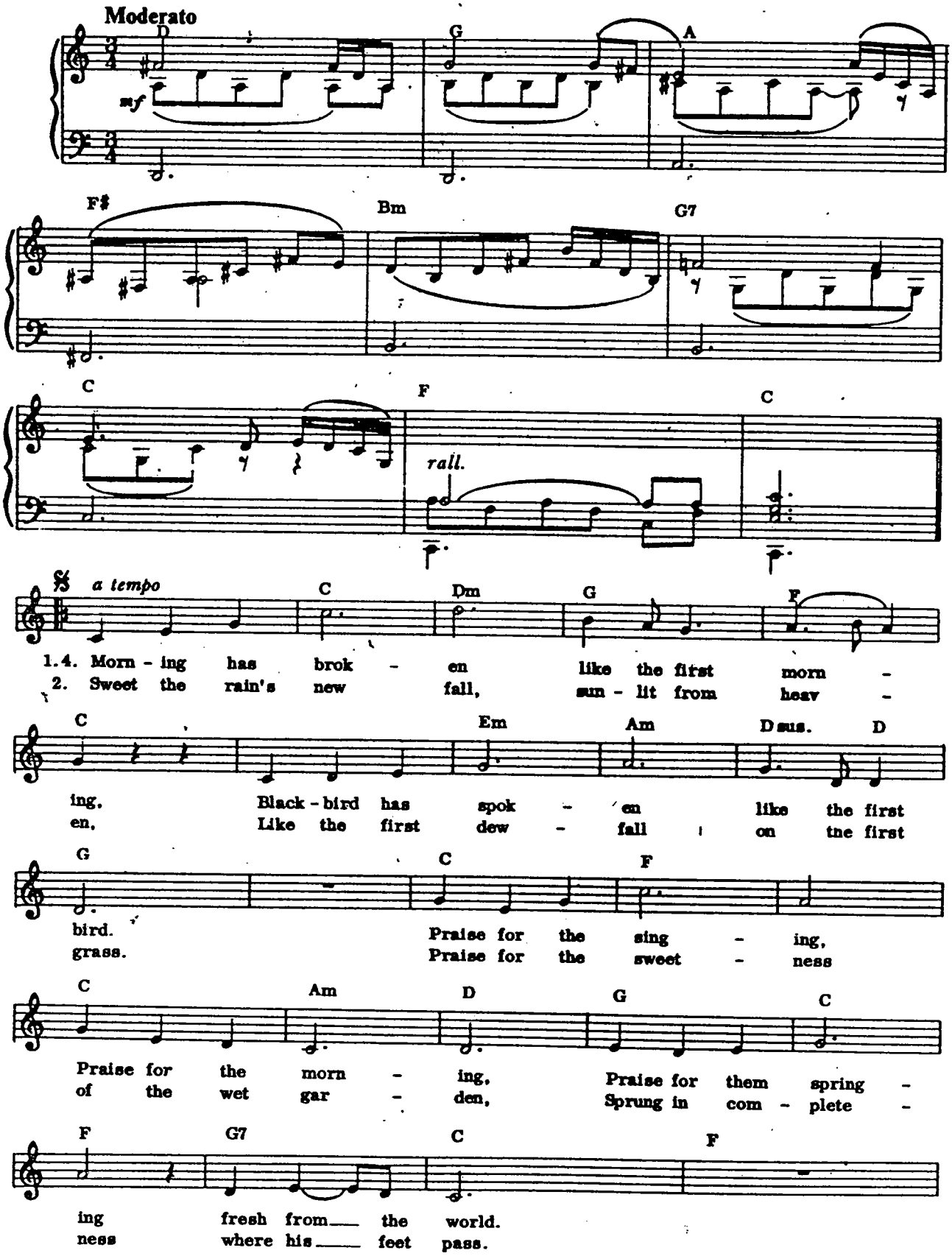
Moderato
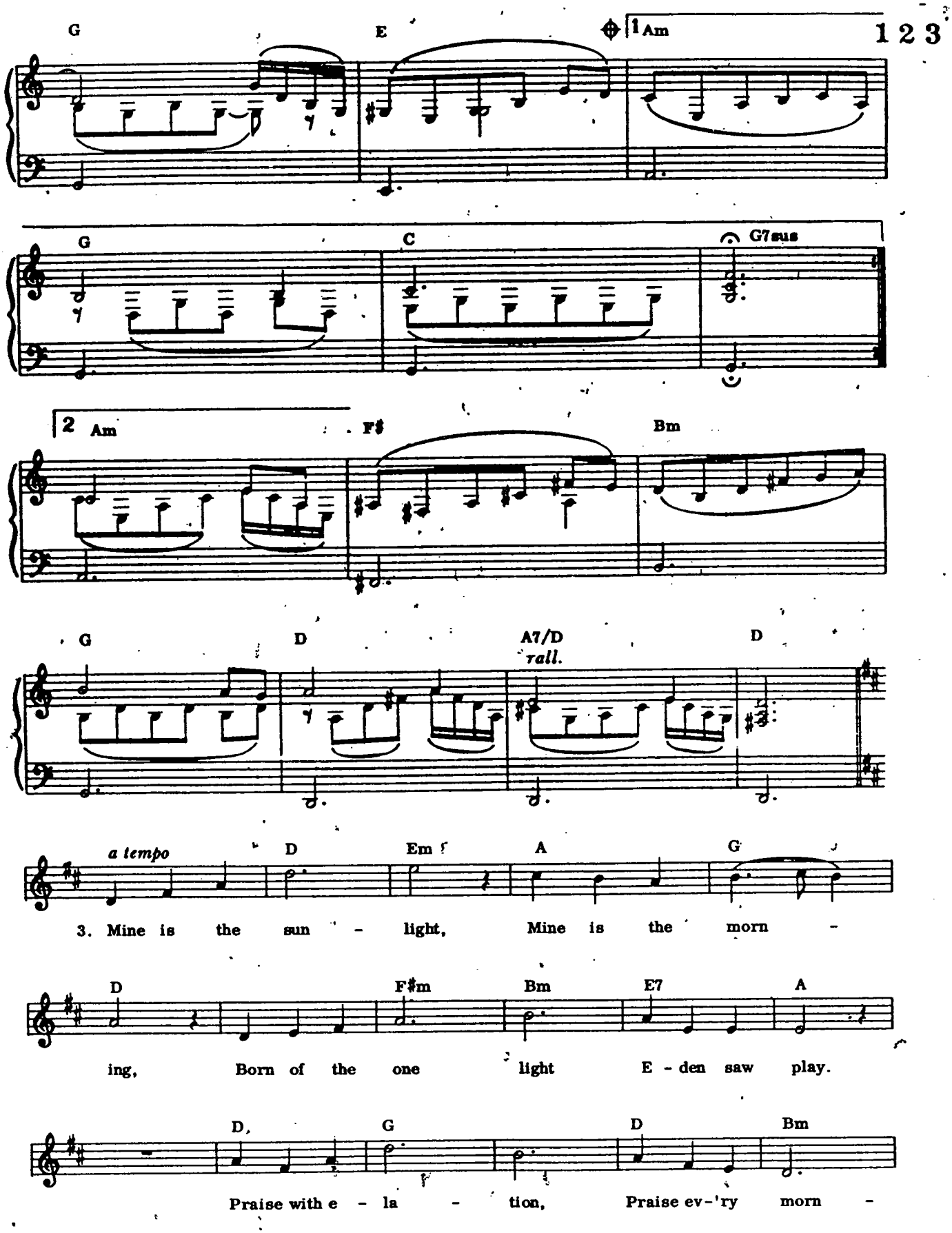



B7 E B7 E B7
If you_ should a - wake_ in the still_ of the night
E F E Am7 D7 G D7
please have no fear Just___ close your eyes then
G Cm6 D7 G F♯dim G G7
you'll_ re - a - lize that my love will watch o - ver you dear al - ways
C Am Dm7 C Am7
GOOD-NIGHT MY LOVE PLEAS-ANT DREAMS and sleep tight my love
Dm7 G7 C Am7 Dm7 G7
May to-mor-row be sun-ny and bright And bring you clos - er to
C 1. Dm9 G7 2. C6
me.

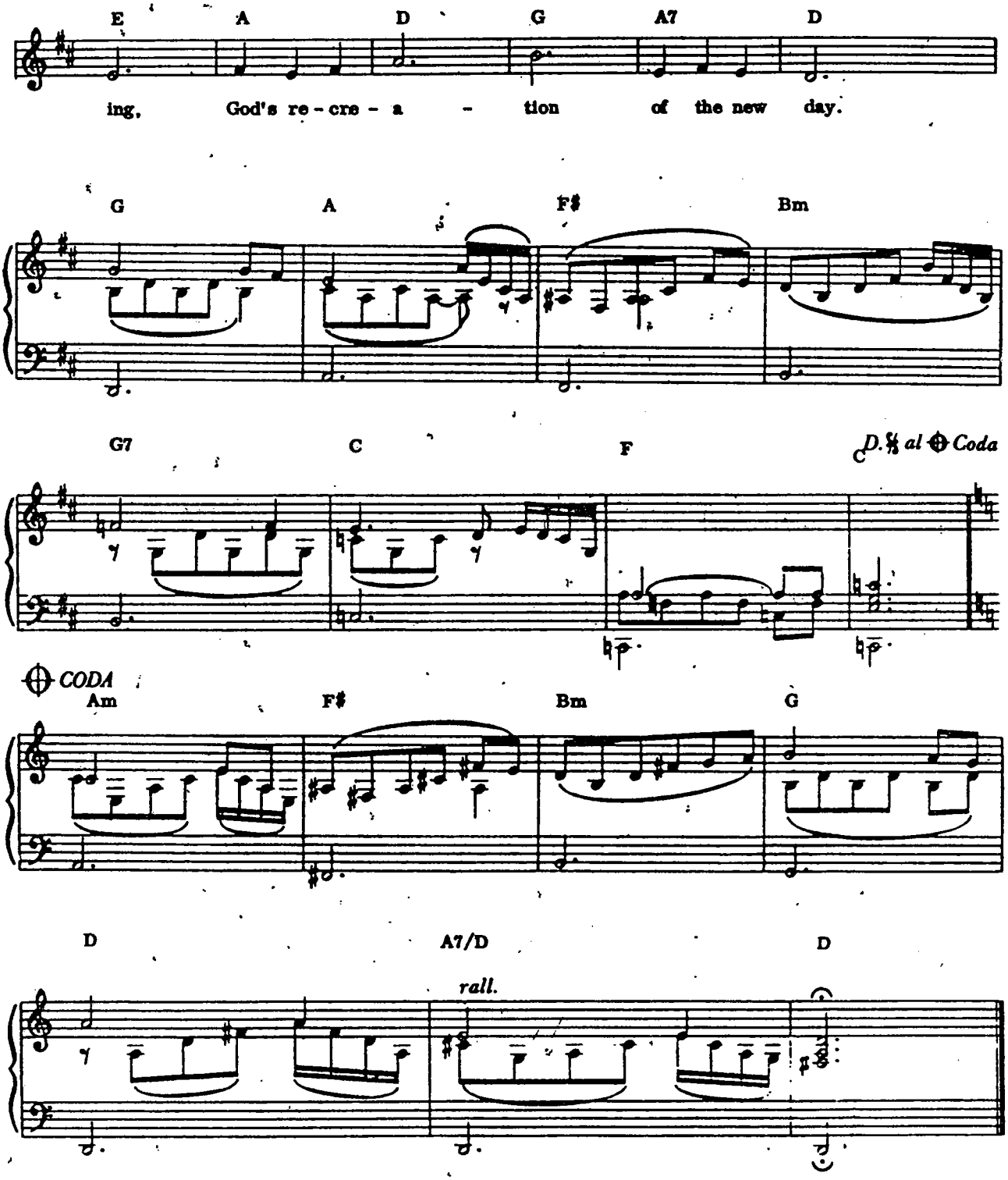
morning has broken

Words by; ELEANOR FARJEON
Musical arrangement by; CAT STEVENS





(continued next page)


E A D G A7 D
ing, God's re - cre - a - tion of the new day.
G A F♯ Bm
G7 C F D.S. al Coda
CODA
Am F♯ Bm G
D A7/D D
rall.

From the Columbia L.P. Chicago Transit Authority

Does Anybody Really Know What Time It Is?

Words and Music by Robert Lamm

Moderately

mf

VERSE

D Em7 F6 Em7 G F

As I was walk - ing down the street
And I was walk - ing down the street
Then I was walk - ing down the street

E♭maj7 E♭maj7 E♭maj7

— one day,
— one day,
— one day,

A man came up to me
A pret - ty la - dy looked
Be - ing pushed and shoved by peo -

E♭maj7 E♭maj7 E♭maj7

— and asked me what the time was that was on my watch;
— at me and said her dia - mond watch had stopped cold dead;
— ple try'n' to beat the clock, Oh, so I just don't know;

CHORUS

D Em7 F6 Em7 Gmaj7

I said, Does an - y-bod-y real - ly

C Gmaj7 C

know what time it is; Does an-y- bod-y real - ly care?

Gmaj7 C 1. Gmaj7 C

If so, I can't im - a-gine why We've all got time e-nough to cry.

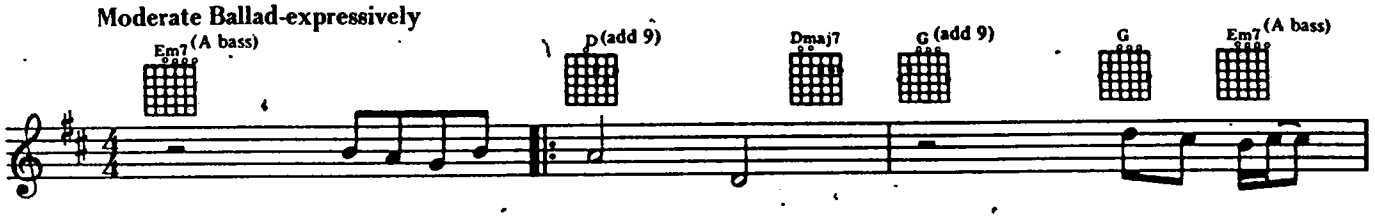
2. Gmaj7 C D Em7 F6 Em7 Gmaj7

We've all got time e-nough to die.

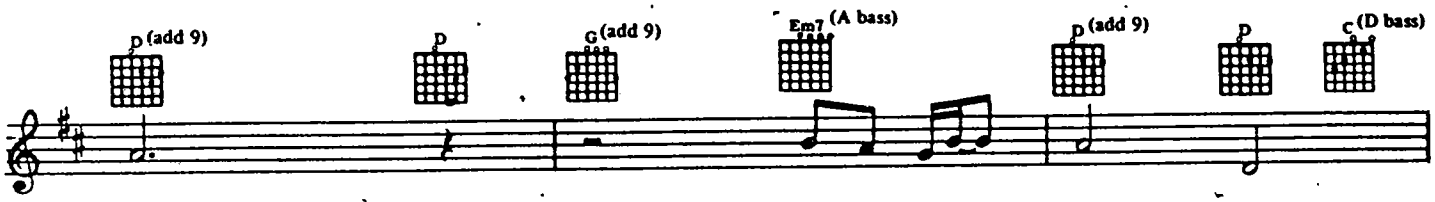
As Recorded by DIANA ROSS on Motown Records

TOUCH ME IN THE MORNING

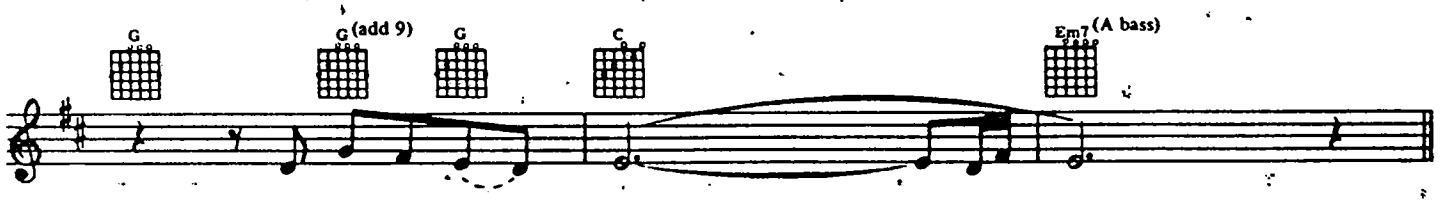
Moderate Ballad-expressively



Touch Me In The Morn - ing. Then just walk a -
Morn - ing. Then just close the_

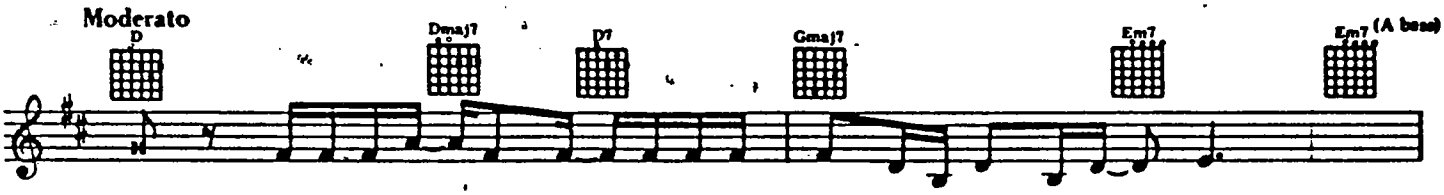


- way. We don't have to - mor - row,
door. Leave me as you_ found me,

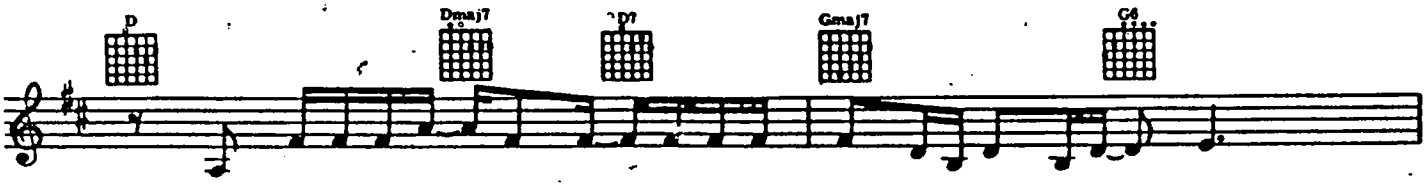


But we had yes - ter - day.
emp - ty like be - fore.

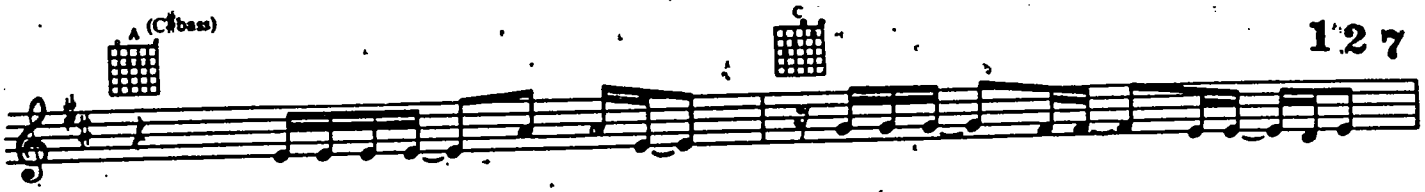
Moderato



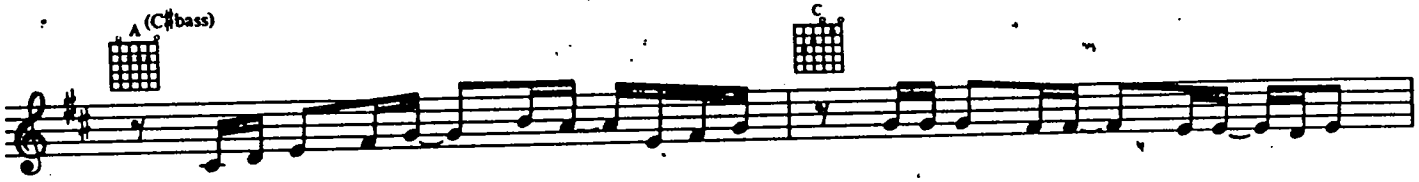
(Hey!) Was-n't it me_ who said_that noth-in' good's gon-na last for - ev - er?
(Hey!) Was-n't it yes - ter - day_ we used to laugh at the wind be - hind_ us?



And was-n't it me_ who said_ let's just be glad for the time to-geth - er?
— Did-n't we run_ a - way_ and hope that time would-n't try to find_ us?



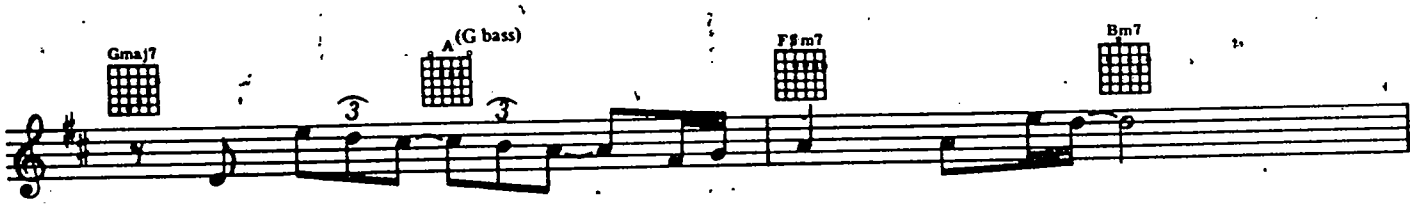
Must-'ve been hard_ to tell me,_ that you've giv - en all_ you had_ to give.
Did-n't we take_ each oth-er,_ to a place_ where no_ one's ev - er been?



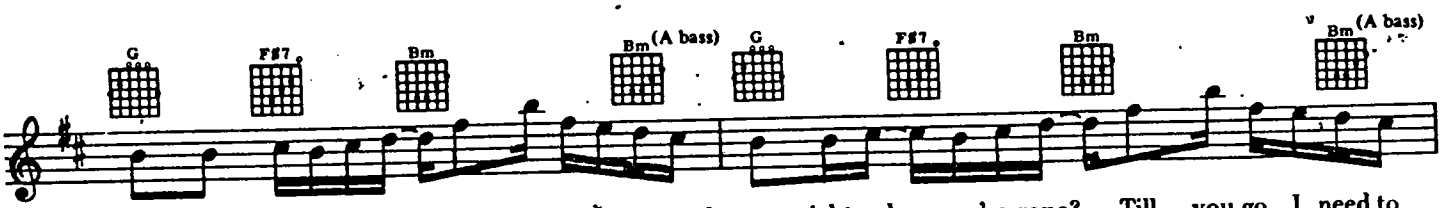
I can un - der-stand_ your feel - in' that way. Ev-'ry-bod - y's got_ their life_ to live.
Yeah I real - ly need_ you near_ me to-night. 'Cause you'll nev - er take_ me there_ a-gain.



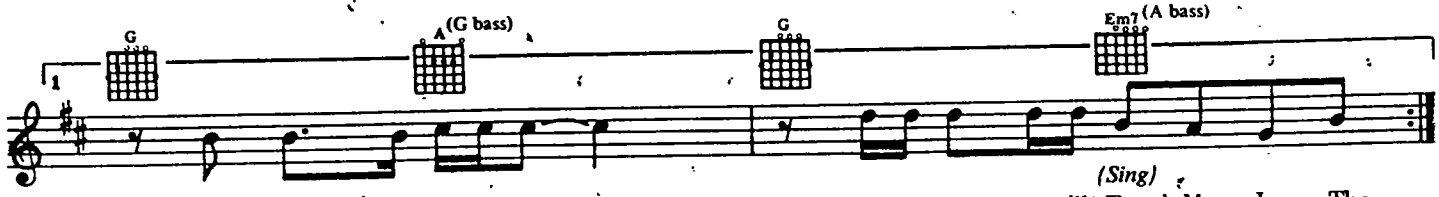
Well I can say_ good-bye_ in the cold morn - ing light._
_ Let me watch_ you go_ with the sun in my eyes._



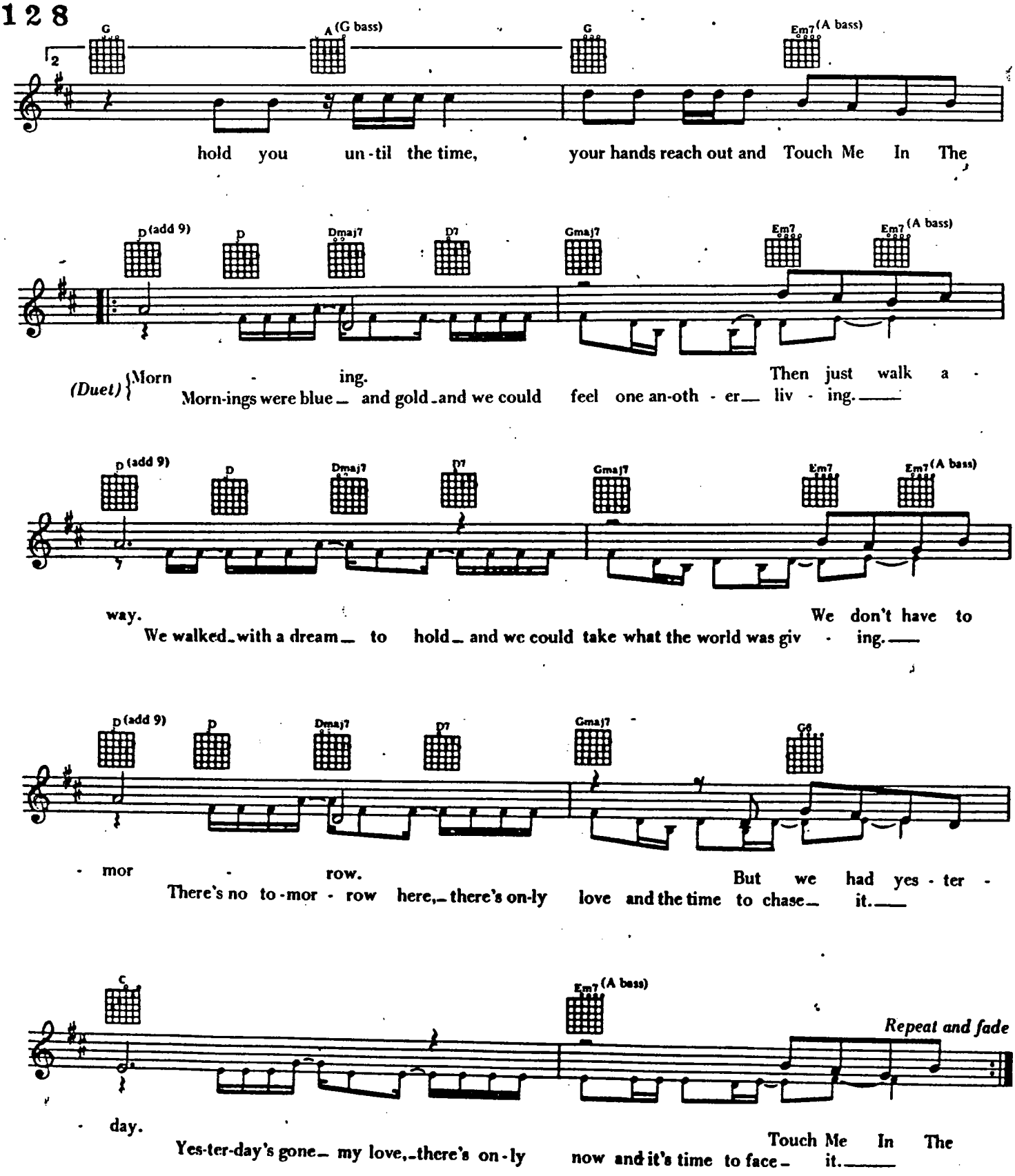
But I can't watch_ love die_ in the warmth of the night._
We've seen how love_ can grow,_ now we'll see how it dies._



If I've got to be strong,_ don't you know I'll need to have to-night_ when you're gone?_ Till you go I need to
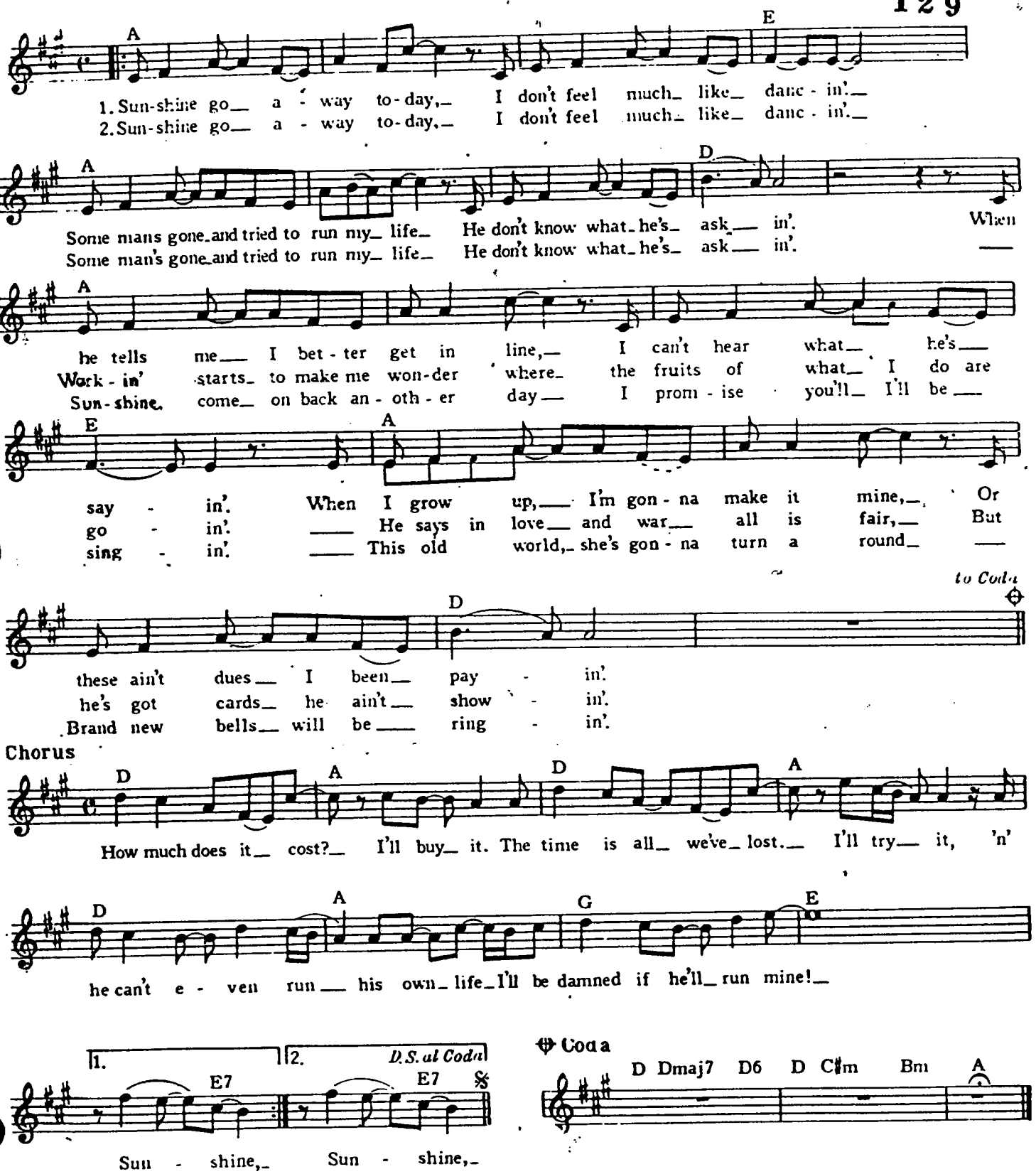


(Spoken or Sung) (lie here and think a - bout,_ *the last time that you'll)* *(Sing)* Touch Me In The


G
A (G bass)
G
Em7 (A bass)
hold you un-til the time, your hands reach out and Touch Me In The
D (add 9)
D
Dmaj7
D7
Gmaj7
Em7
Em7 (A bass)
(Duet) Morn - ing. Then just walk a -
Morn-ings were blue and gold and we could feel one an-oth - er liv - ing.
D (add 9)
D
Dmaj7
D7
Gmaj7
Em7
Em7 (A bass)
way. We don't have to
We walked with a dream to hold and we could take what the world was giv - ing.
D (add 9)
D
Dmaj7
D7
Gmaj7
G6
- mor - row. But we had yes - ter -
There's no to-mor - row here, there's on-ly love and the time to chase it.
C
Em7 (A bass)
Repeat and fade
- day. Touch Me In The
Yes-ter-day's gone my love, there's on-ly now and it's time to face it.
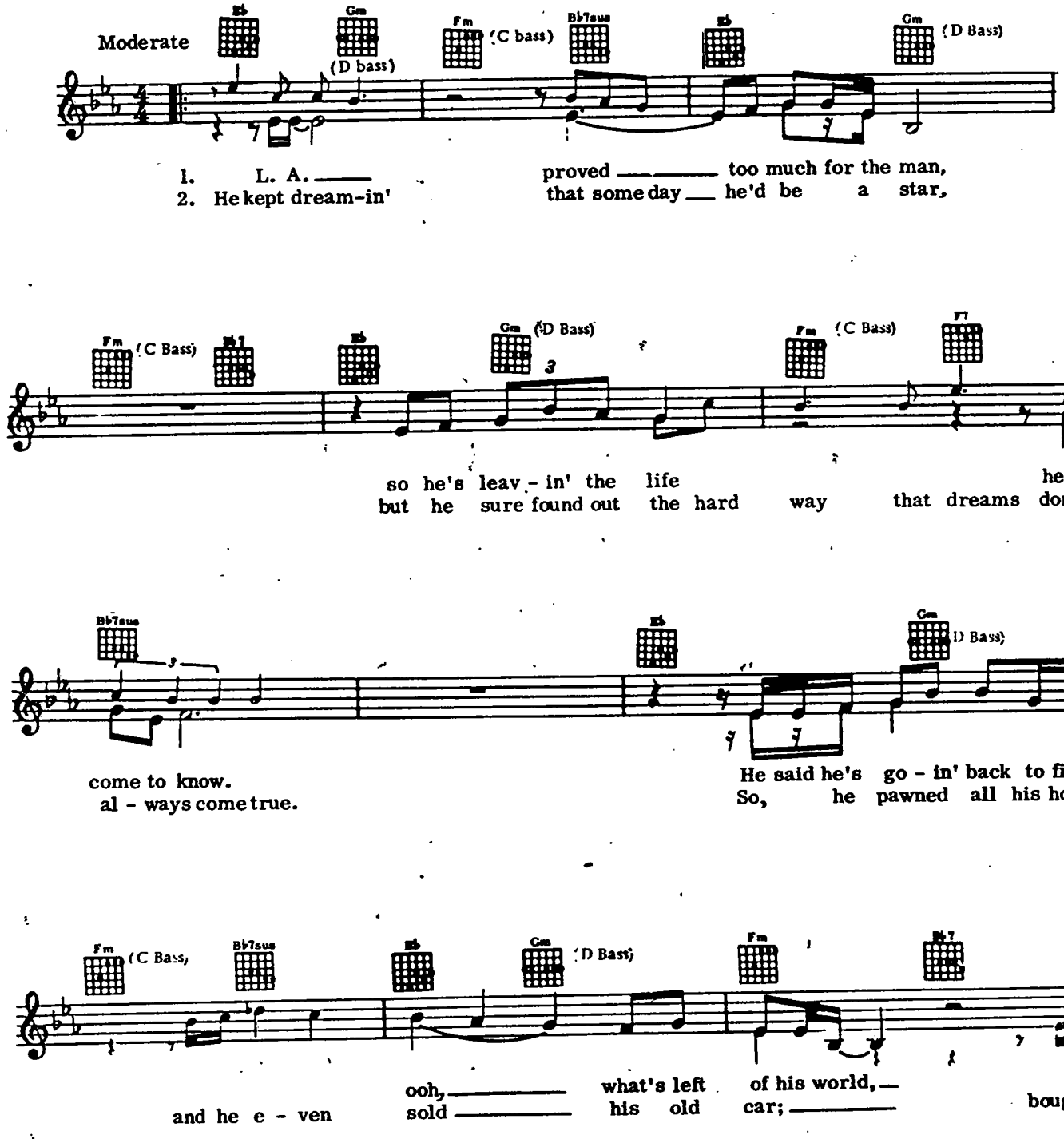
Recorded by JONATHAN EDWARDS on CAPRICORN Records

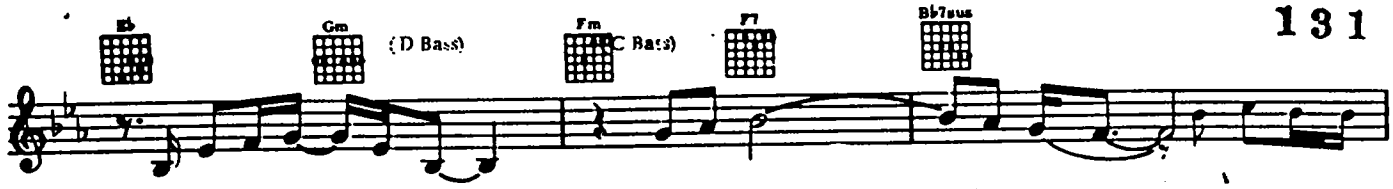
SUNSHINE
(Go Away Today)



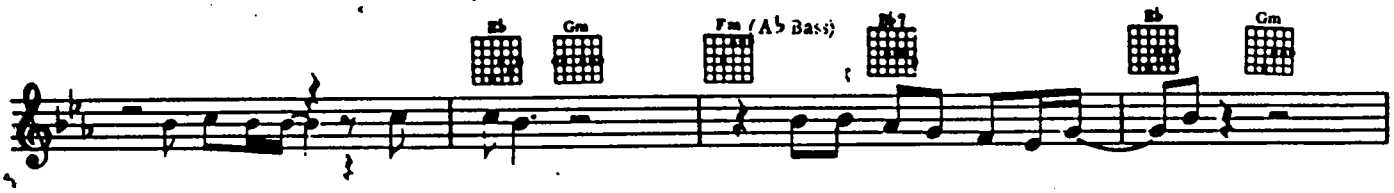
MIDNIGHT TRAIN TO GEORGIA

(Midnight Plane To Houston)

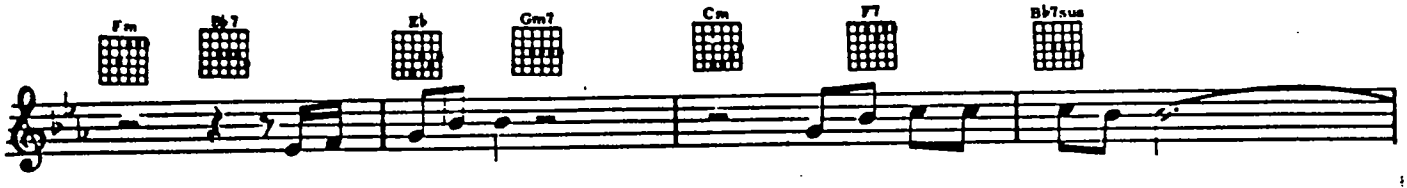




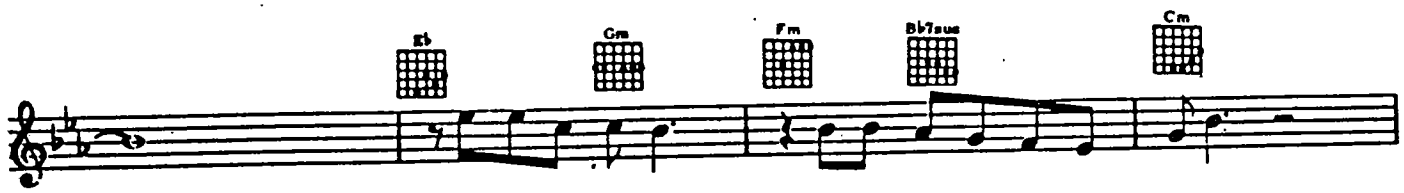
the world he left be-hind — not so long — a - go. —
one - way tick - et — to the life — he once knew. Oh, yes, he did;



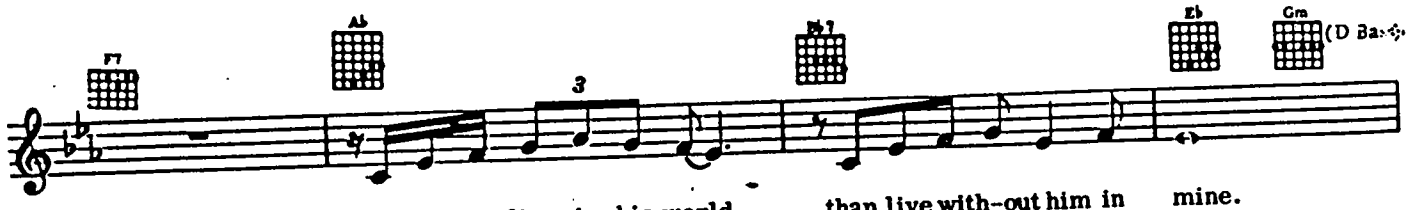
he said he would { He's / be } leav-in' on that mid-night train to Geor - gia;
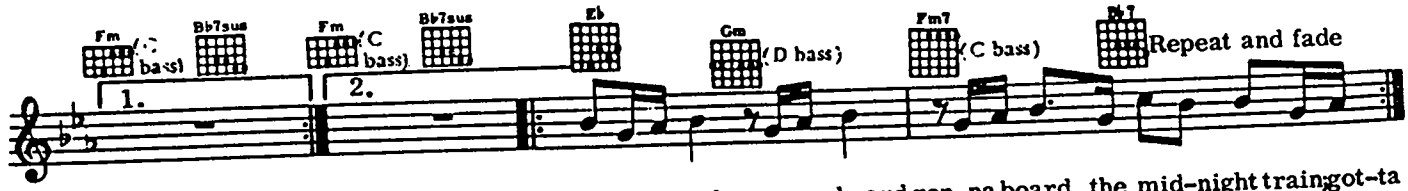


said he's go - in' back to a sim-pler place and time. —



— And I'll be with him on that mid-night train to Geor-gia;



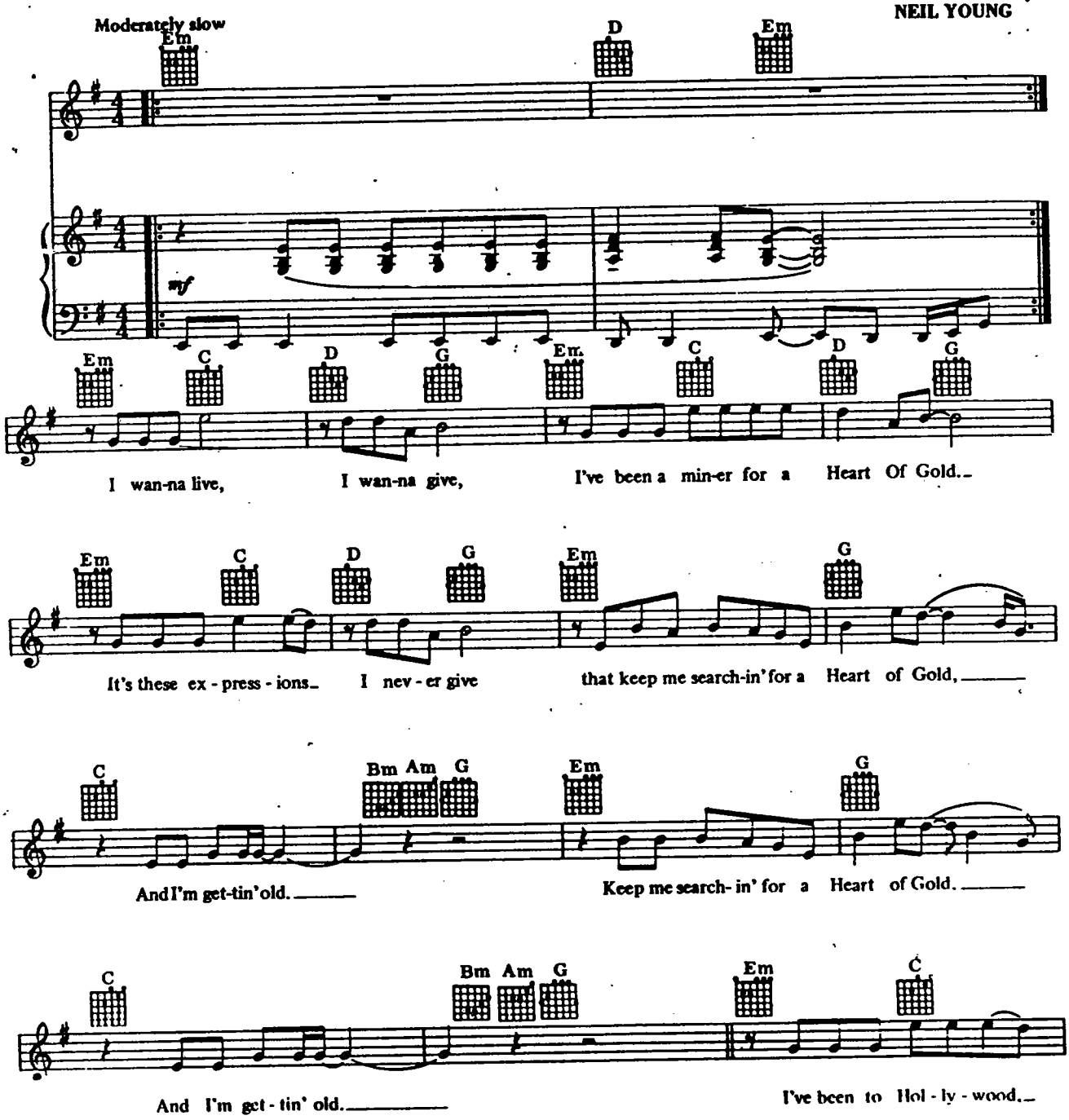
I'd rath-er live in his world — than live with-out him in mine.

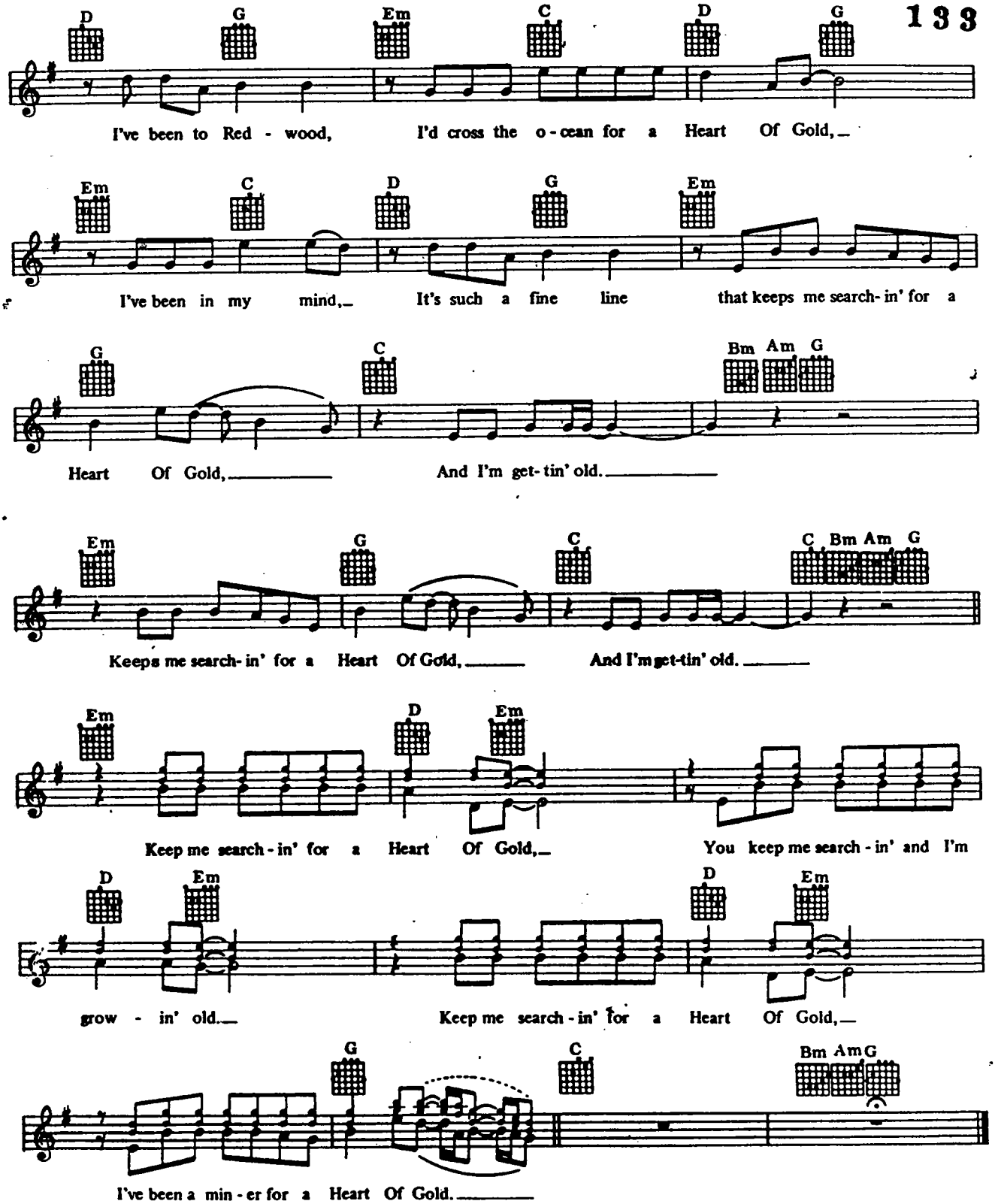


Go, gon-na board, gon-na board, gon-na board, the mid-night train got-ta

HEART OF GOLD

Words and Music by
NEIL YOUNG




D G Em C D G
I've been to Red - wood, I'd cross the o - cean for a Heart Of Gold,
Em C D G Em
I've been in my mind, It's such a fine line that keeps me search - in' for a
G C Bm Am G
Heart Of Gold, And I'm get - tin' old.
Em G C C Bm Am G
Keeps me search - in' for a Heart Of Gold, And I'm get-tin' old.
Em D Em
Keep me search - in' for a Heart Of Gold, You keep me search - in' and I'm
D Em D Em
grow - in' old. Keep me search - in' for a Heart Of Gold,
G C Bm Am G
I've been a min - er for a Heart Of Gold.

From the Musical Production, "THE WORLD OF CHARLES AZNAVOUR"
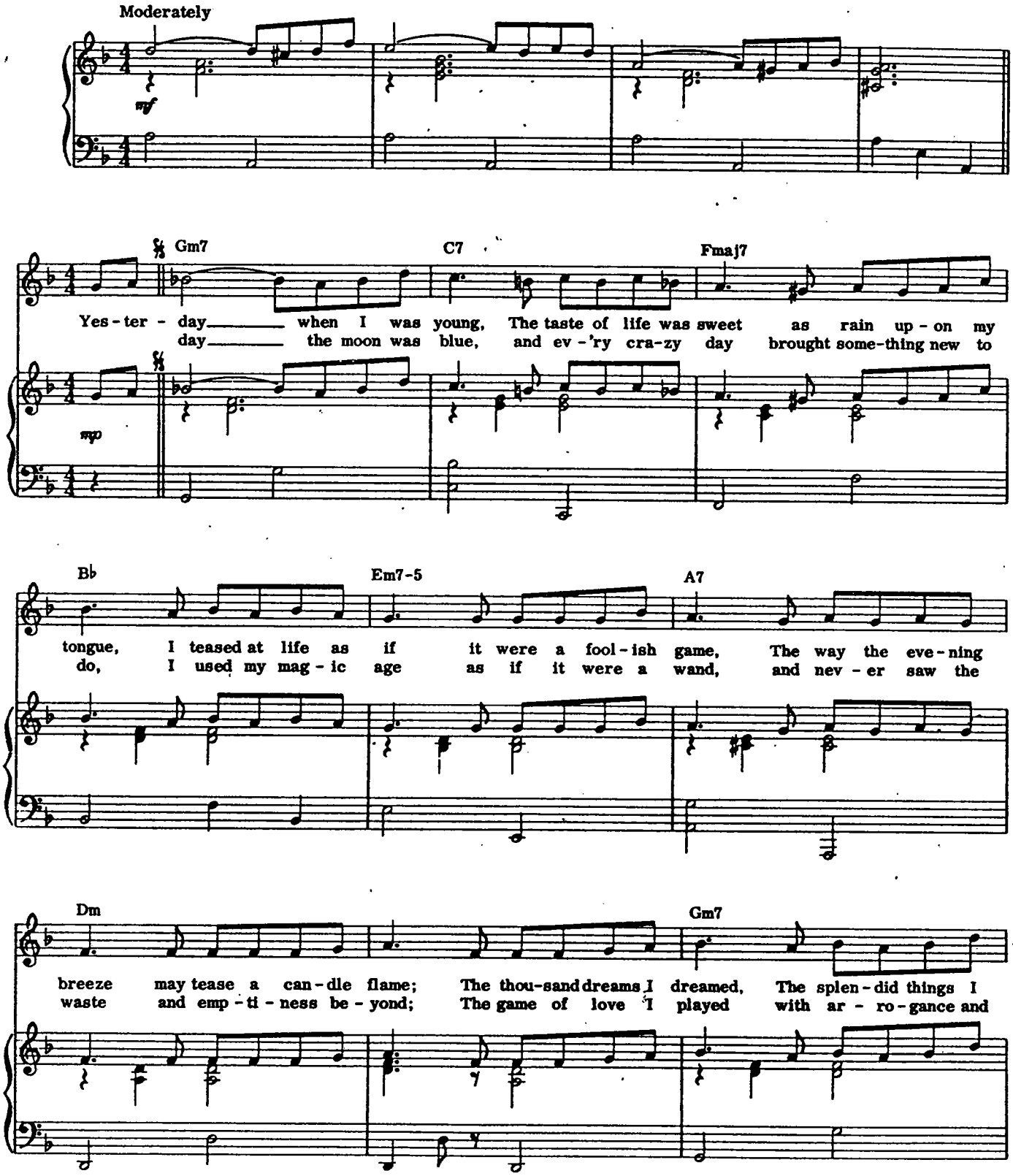
134
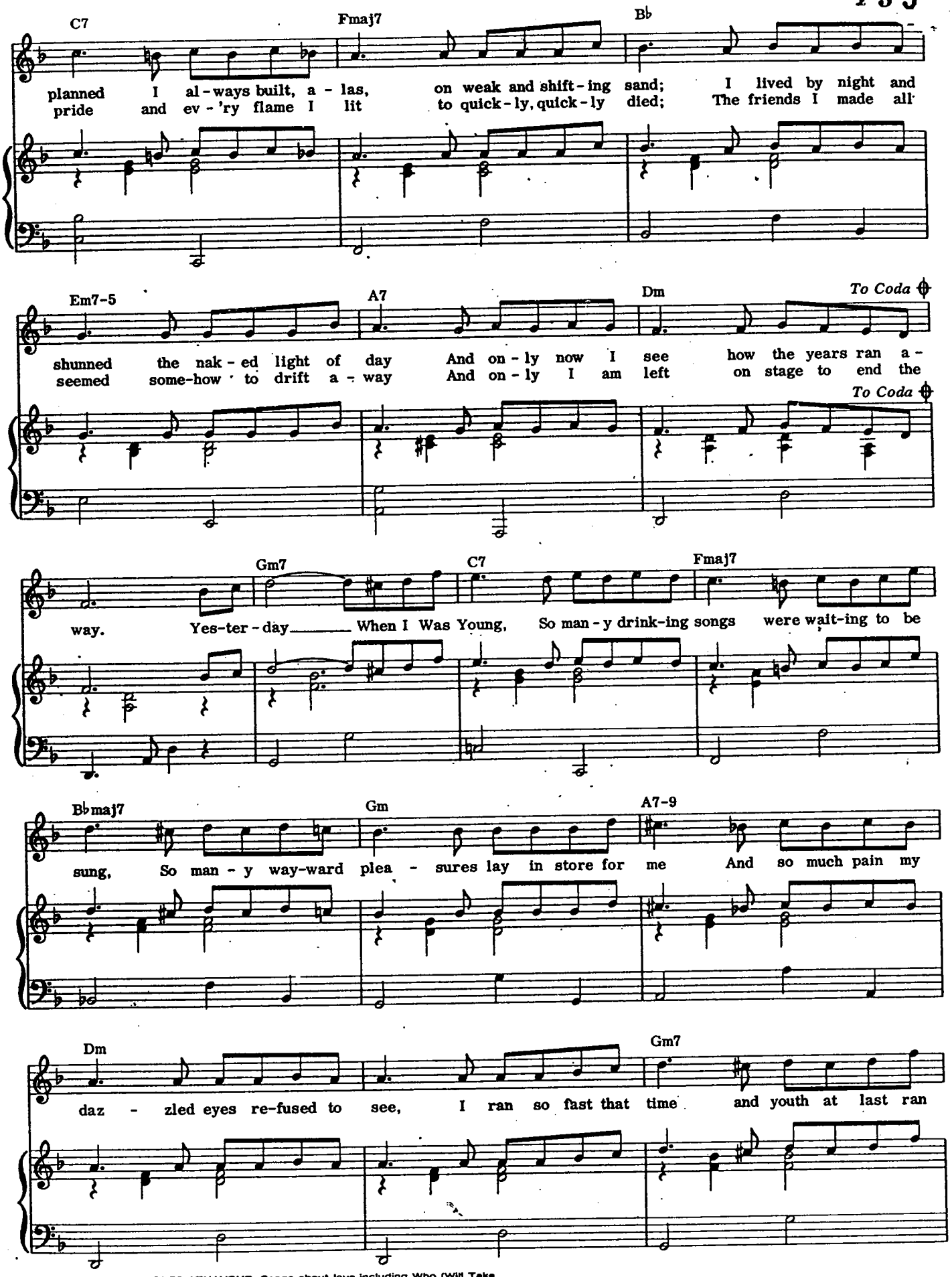
Yesterday, When I Was Young

(Hier Encore)
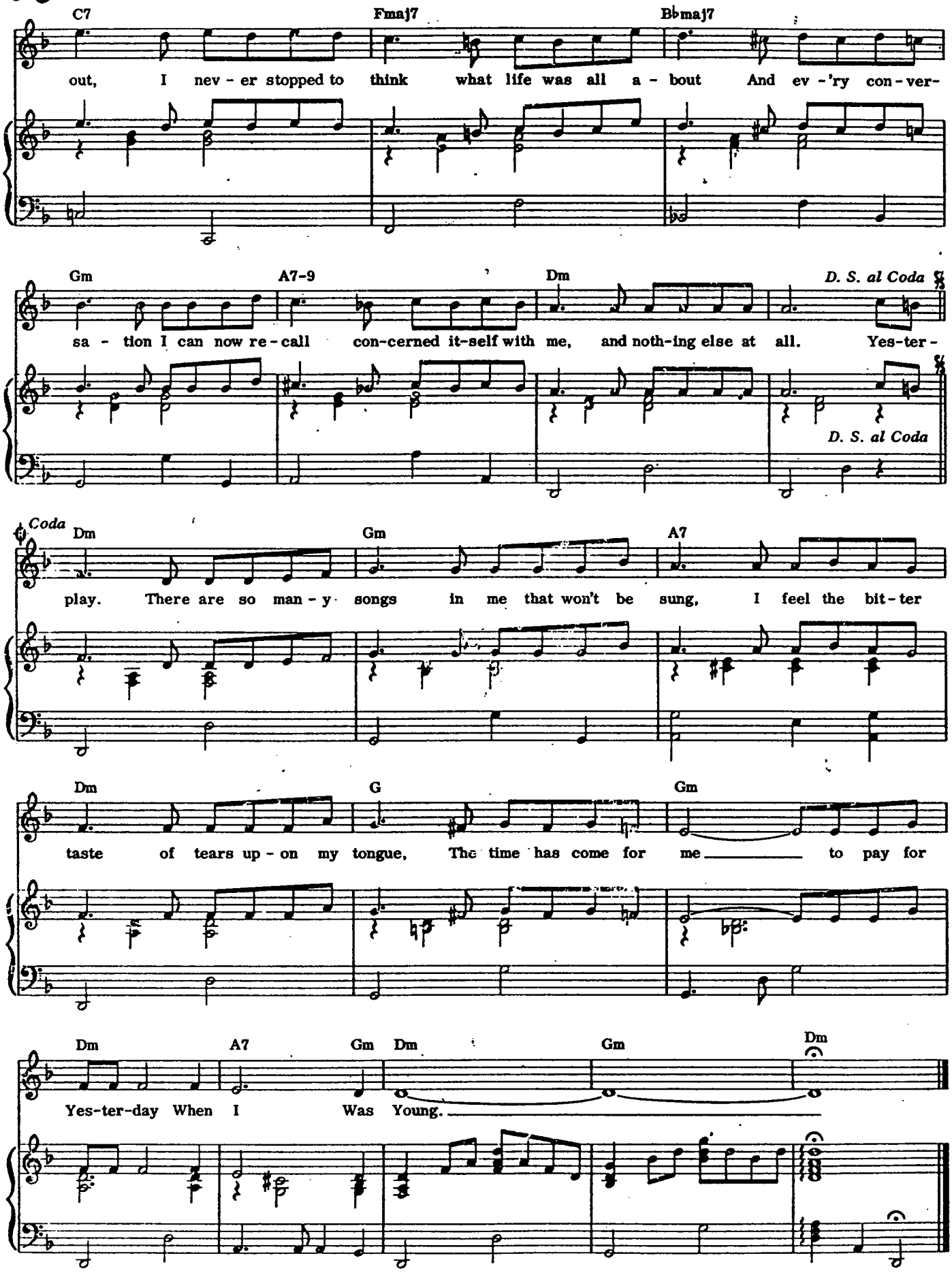
English Lyric by
HERBERT KRETZMER

Original French Text and Music by
CHARLES AZNAVOUR



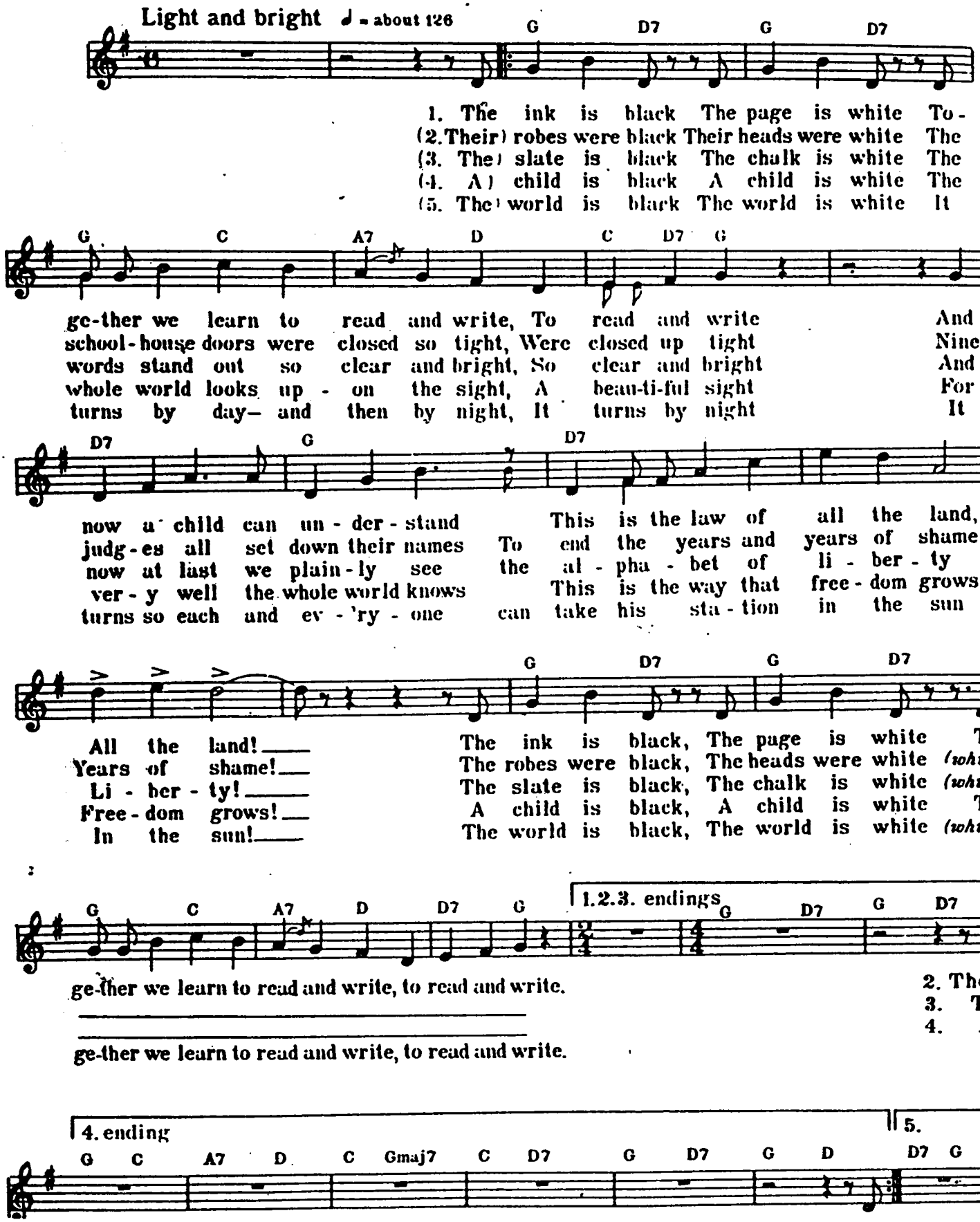


THE WORLD OF CHARLES AZNAVOUR: Songs about love including Who (Will Take My Place), Venice Blue, You've Got To Learn, Stay and 14 more.
$2.95 at your dealer or direct from TRO SONGWAYS SERVICE, INC., 17 W. 60th St., New York, N.Y. 10023


C7
Fmaj7
B♭maj7
out, I nev - er stopped to think what life was all a - bout And ev -'ry con-ver-
Gm
A7-9
Dm
D. S. al Coda
sa - tion I can now re - call con-cerned it-self with me, and noth-ing else at all. Yes-ter-
D. S. al Coda
Coda
Dm
Gm
A7
play. There are so man - y songs in me that won't be sung, I feel the bit-ter
Dm
G
Gm
taste of tears up - on my tongue, The time has come for me to pay for
Dm
A7
Gm
Dm
Gm
Dm
Yes-ter-day When I Was Young.

Black And White

(Original version)
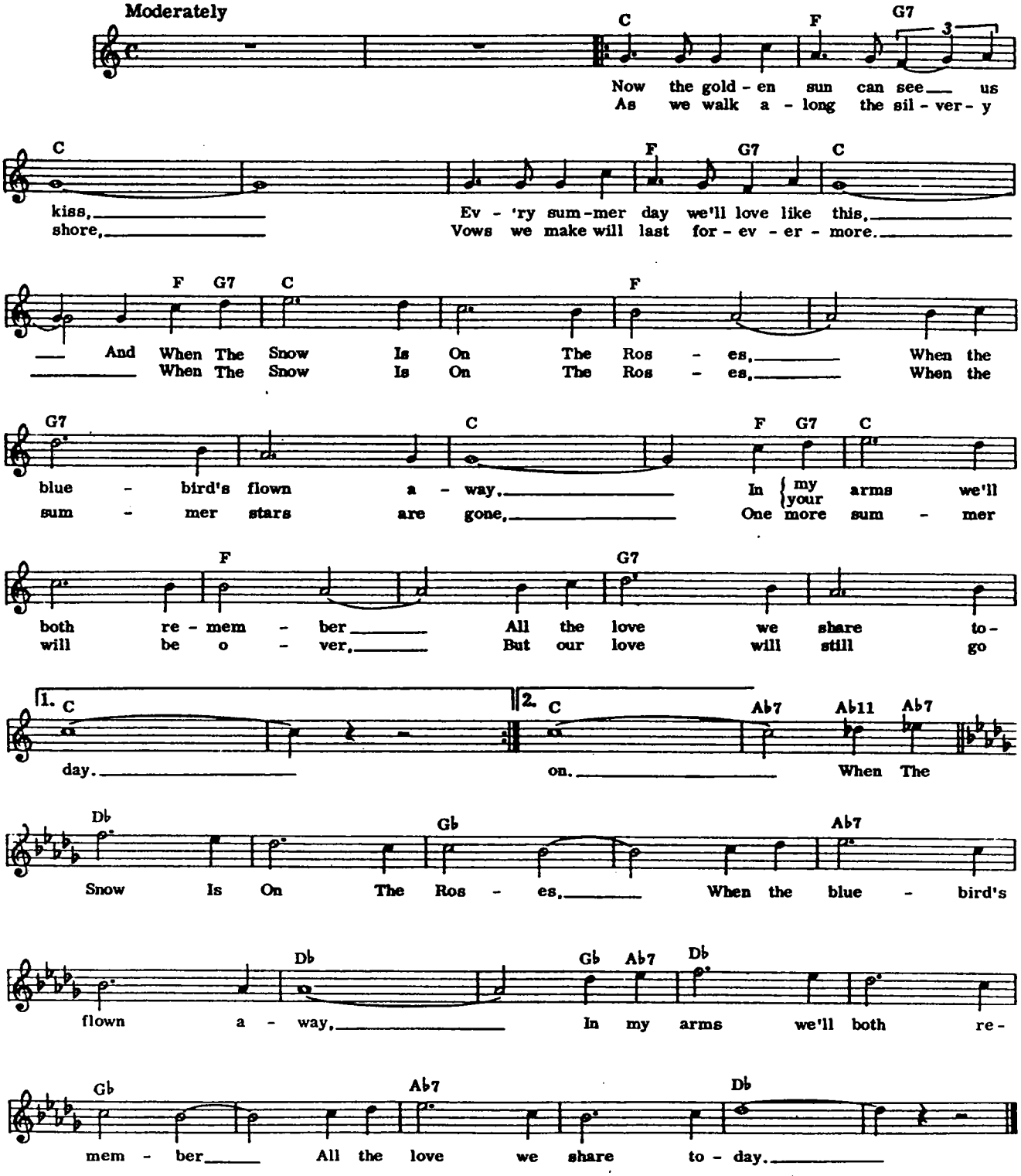


When The Snow Is On The Roses

(DER WEG INS LAND DER LIEBE)
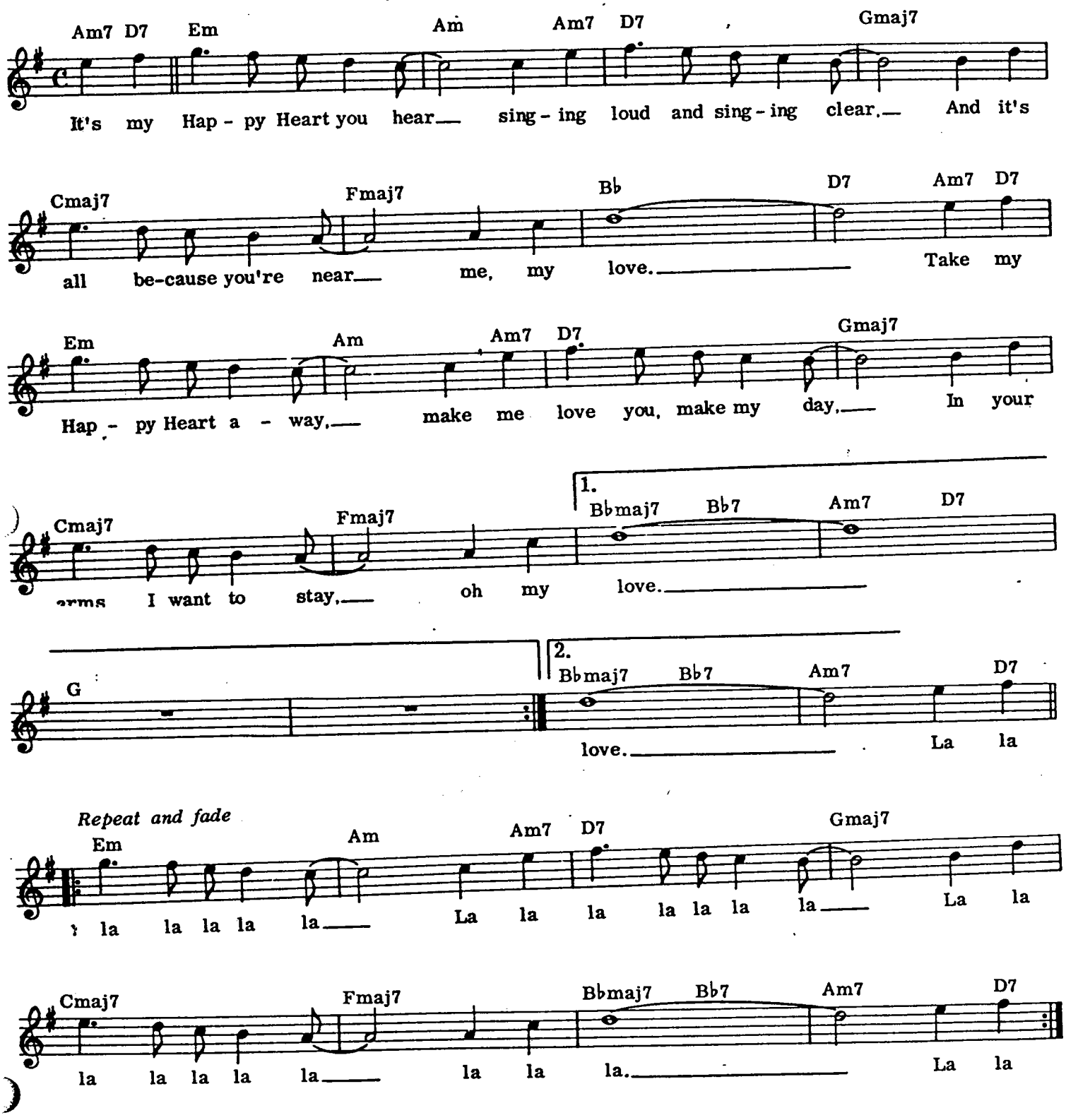
Original German Text by *Ernst Bader*
English Lyric by LARRY KUSIK *and* EDDIE SNYDER

Music by JAMES LAST



Recorded by ANDY WILLIAMS on COLUMBIA Records
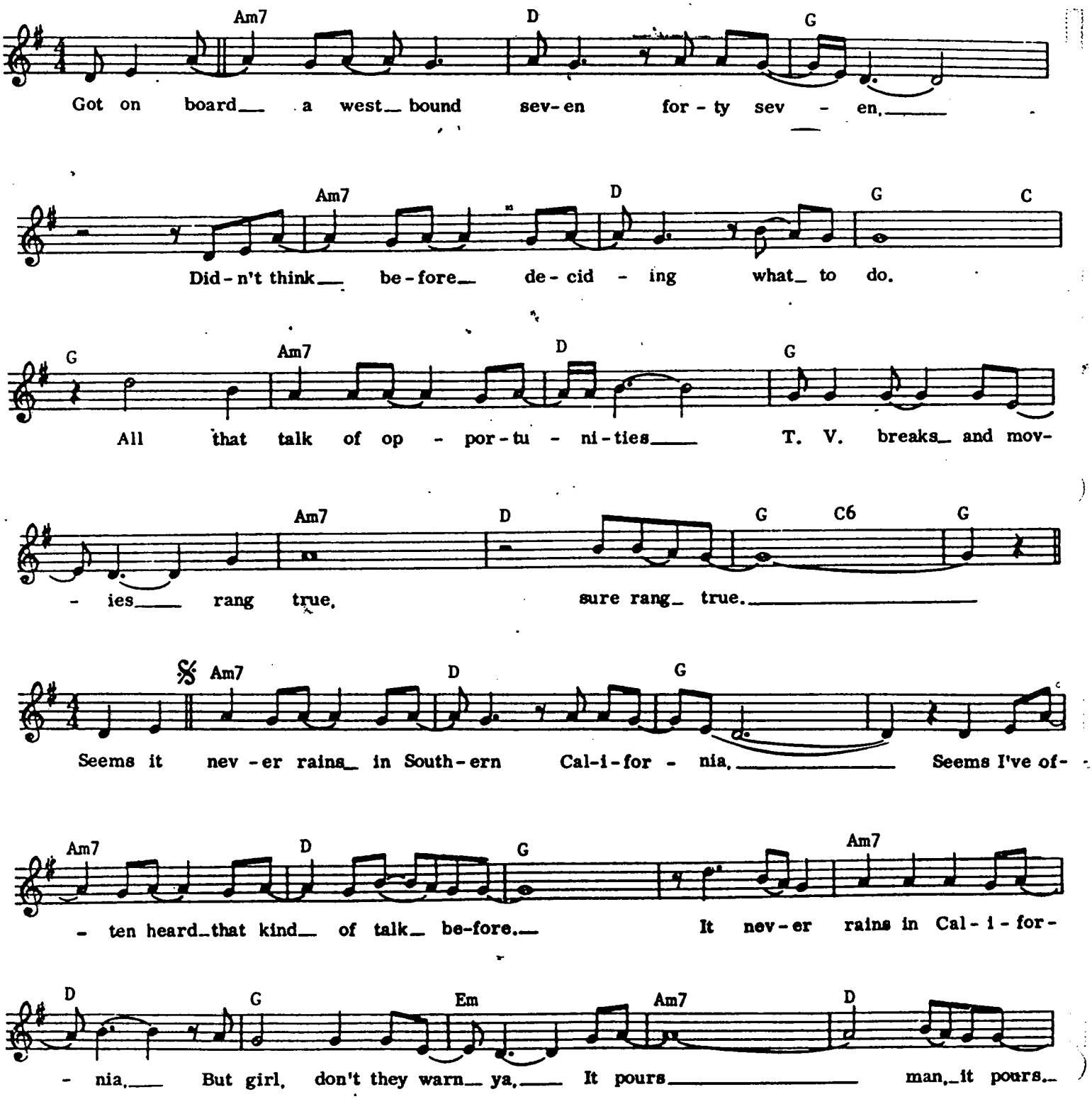
HAPPY HEART

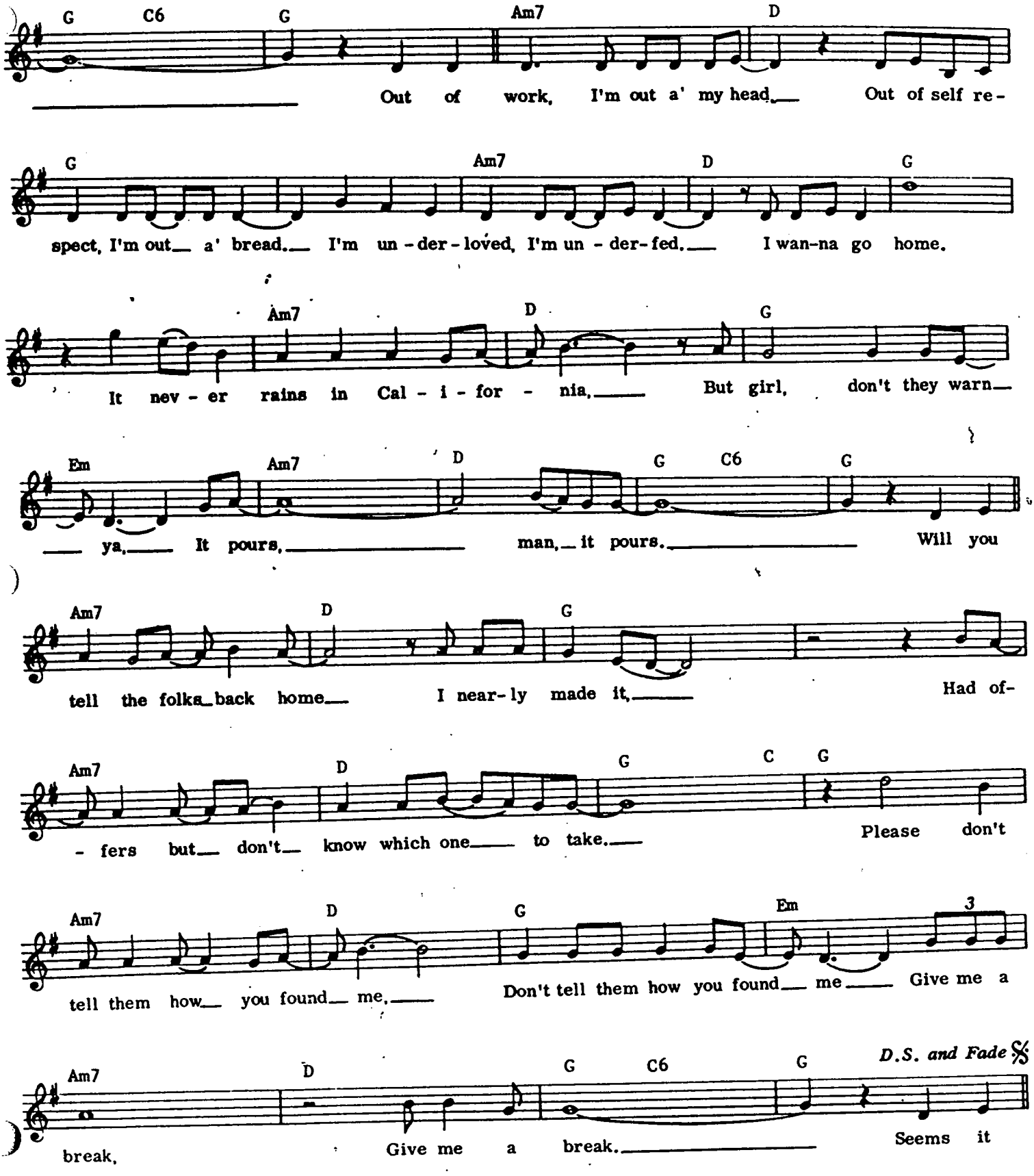


Recorded by ALBERT HAMMOND on MUMS Records

IT NEVER RAINS IN SOUTHERN CALIFORNIA

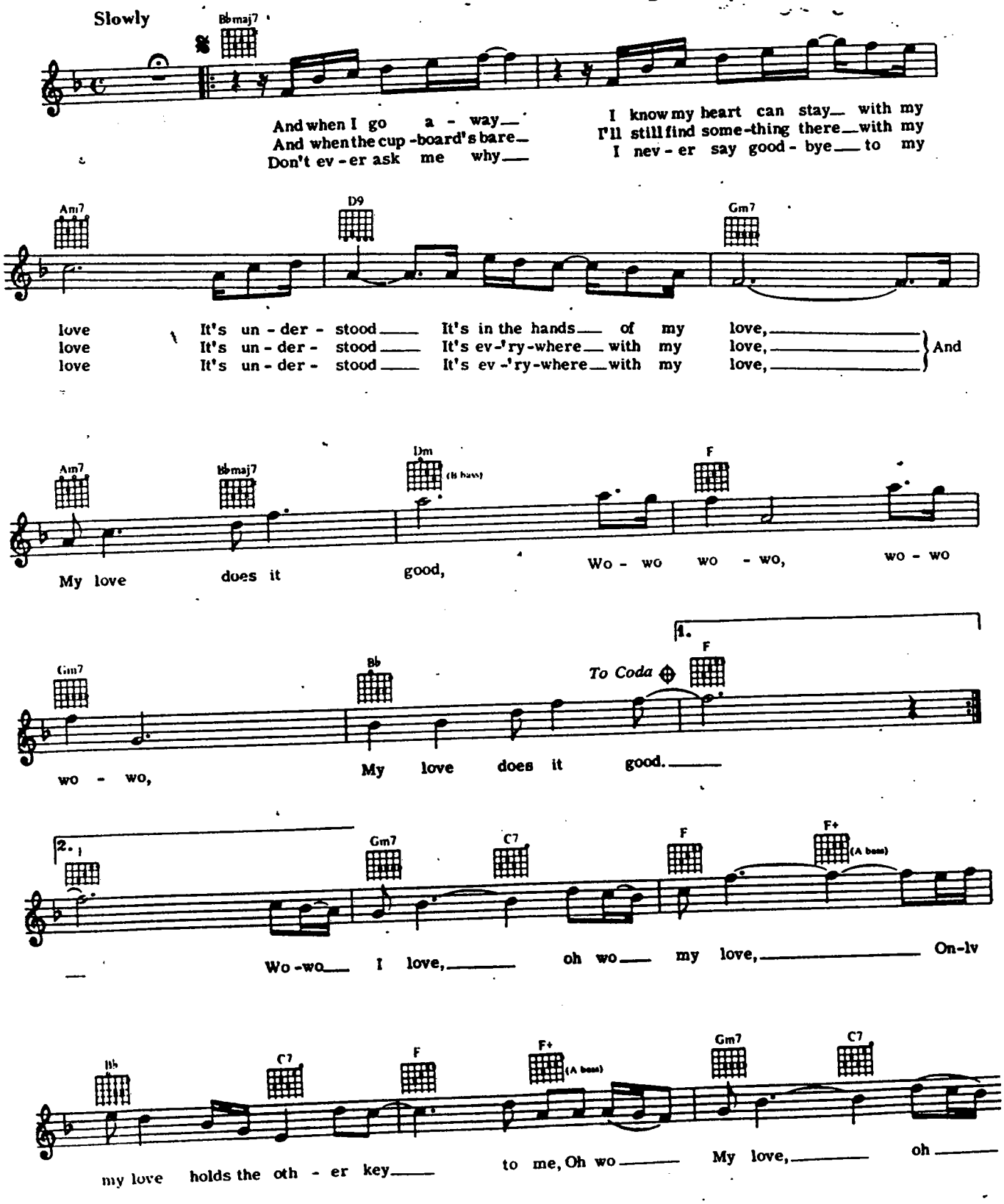
140

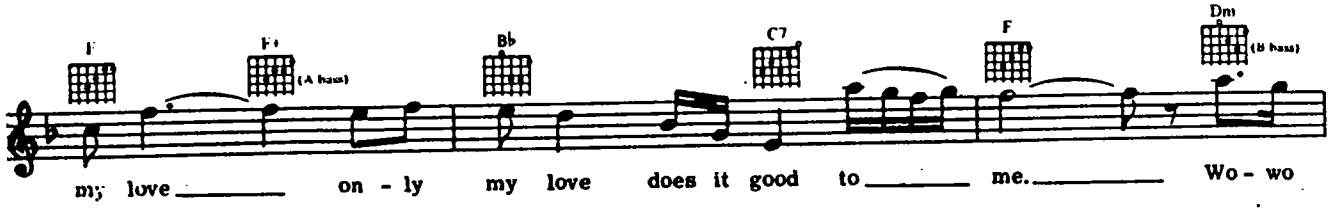


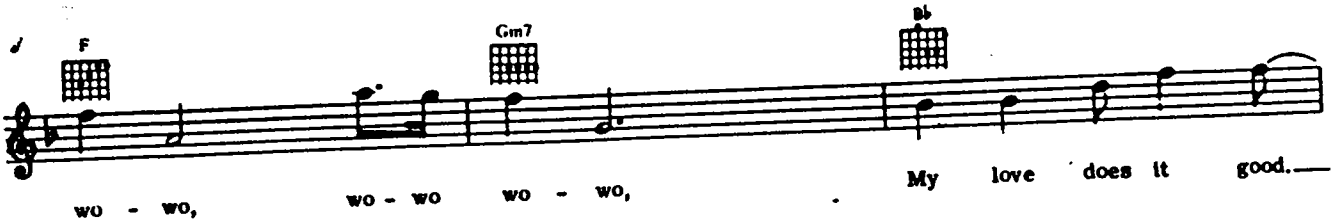

G C6 G Am7 D
Out of work, I'm out a' my head. Out of self re-
G Am7 D G
spect, I'm out a' bread. I'm un-der-loved, I'm un-der-fed. I wan-na go home.
Am7 D G
It nev-er rains in Cal-i-for-nia, But girl, don't they warn-
Em Am7 D G C6 G
-ya, It pours, man, it pours. Will you
Am7 D G
tell the folks back home I near-ly made it, Had of-
Am7 D G C G
-fers but don't know which one to take. Please don't
Am7 D G Em 3
tell them how you found me, Don't tell them how you found me Give me a
Am7 D G C6 G D.S. and Fade
break, Give me a break. Seems it

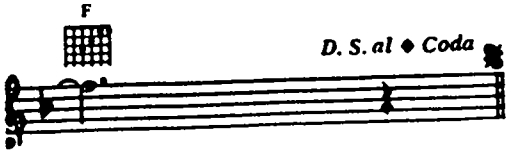
MY LOVE

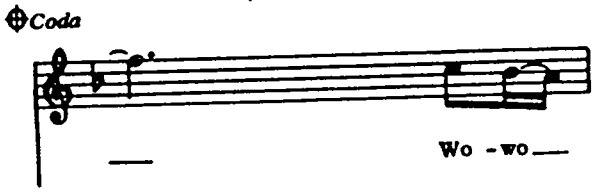
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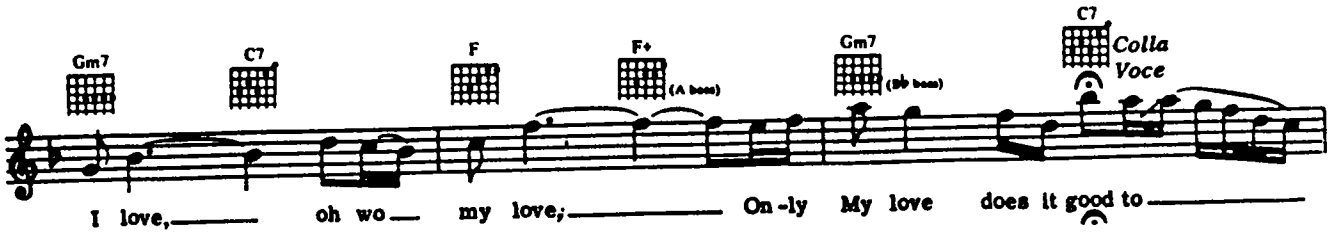

Slowly
Bbmaj7
And when I go a - way_
And when the cup-board's bare_
Don't ev-er ask me why_
I know my heart can stay_ with my
I'll still find some-thing there_with my
I nev-er say good-bye_ to my
Am7
D9
Gm7
love
love
love
It's un-der-stood_
It's un-der-stood_
It's un-der-stood_
It's in the hands_ of my
It's ev-'ry-where_ with my
It's ev-'ry-where_with my
love,_
love,_
love,_
And
Am7
Bbmaj7
Dm
(Bb bass)
F
My love
does it
good,
Wo - wo wo - wo,
wo - wo
Gm7
Bb
To Coda
1.
F
wo - wo,
My love does it good._
2.
Gm7
C7
F
F+
(A bass)
Wo-wo_ I love,_ oh wo_ my love,_ On-ly
Bb
C7
F
F+
(A bass)
Gm7
C7
my love holds the oth - er key_
to me, Oh wo_
My love,_
oh_

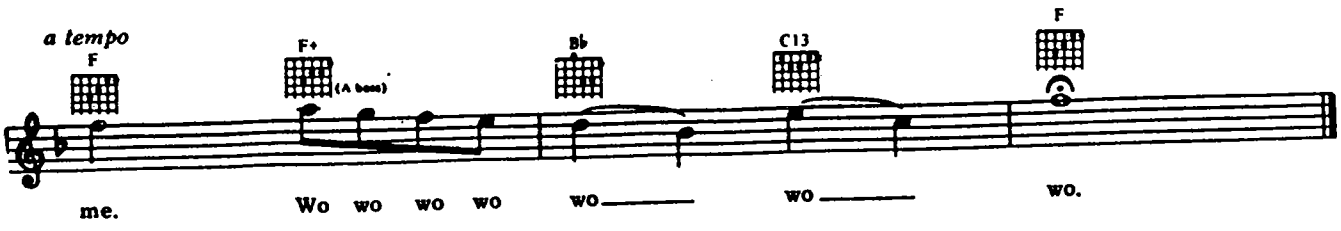

F
F+
(A bass)
B♭
C7
F
Dm
(D bass)
my love only my love does it good to me. Wo - wo


F
Gm7
B♭
wo - wo, wo - wo wo - wo, My love does it good.


F
D. S. al ♦ Coda
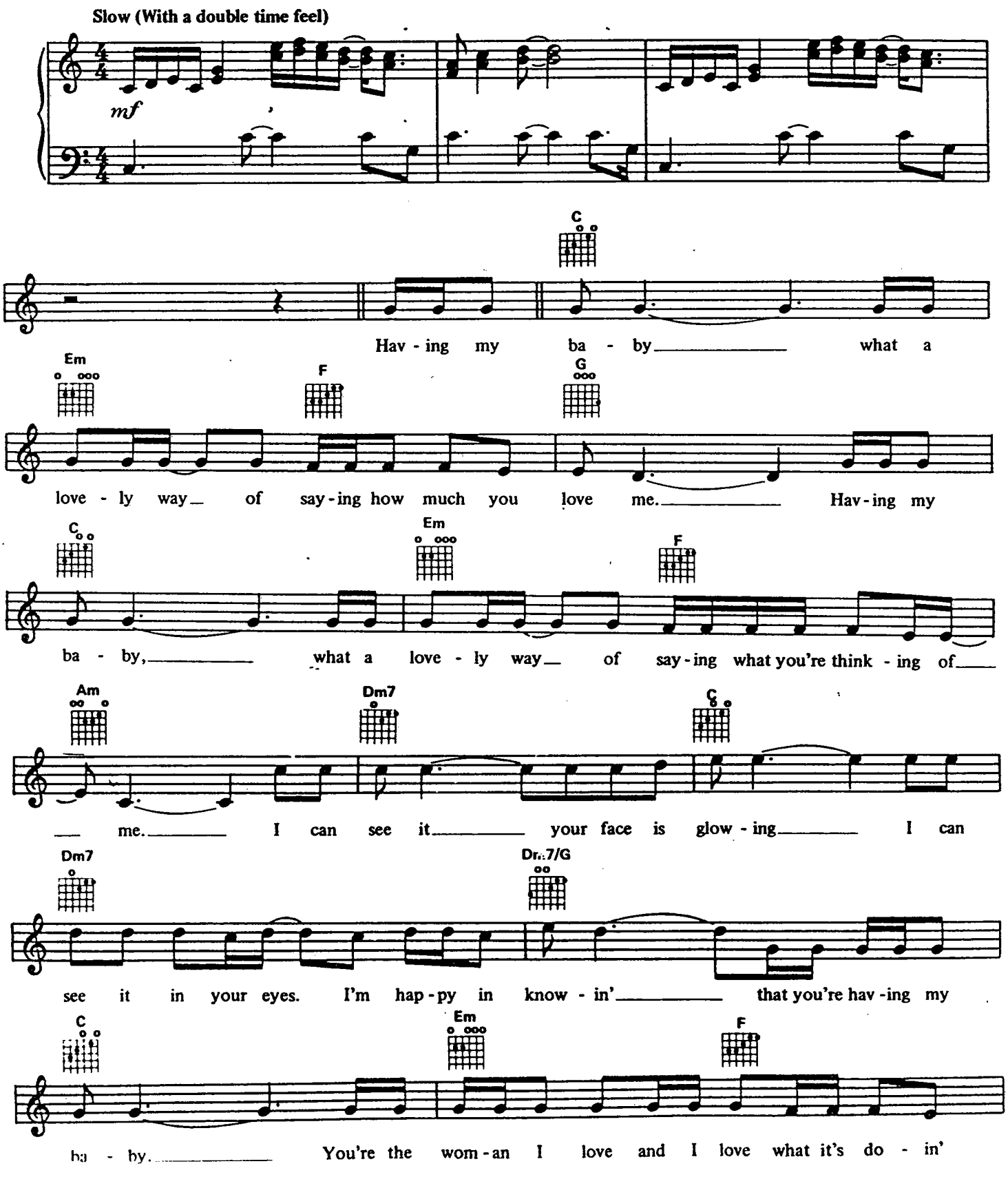

Coda
Wo - wo

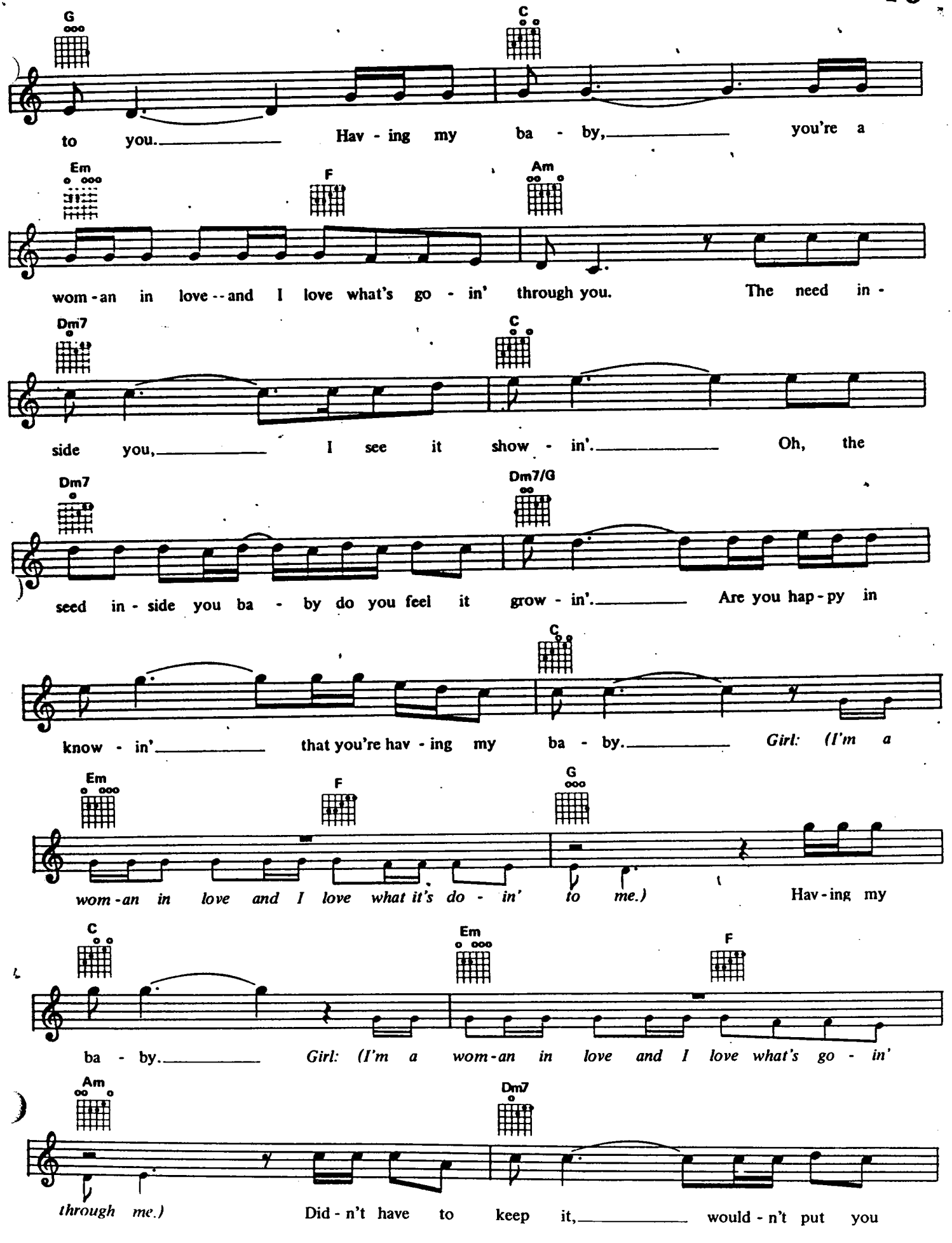

Gm7
C7
F
F+
(A bass)
Gm7
(B♭ bass)
C7
Colla Voce
I love, oh wo my love; On-ly My love does it good to
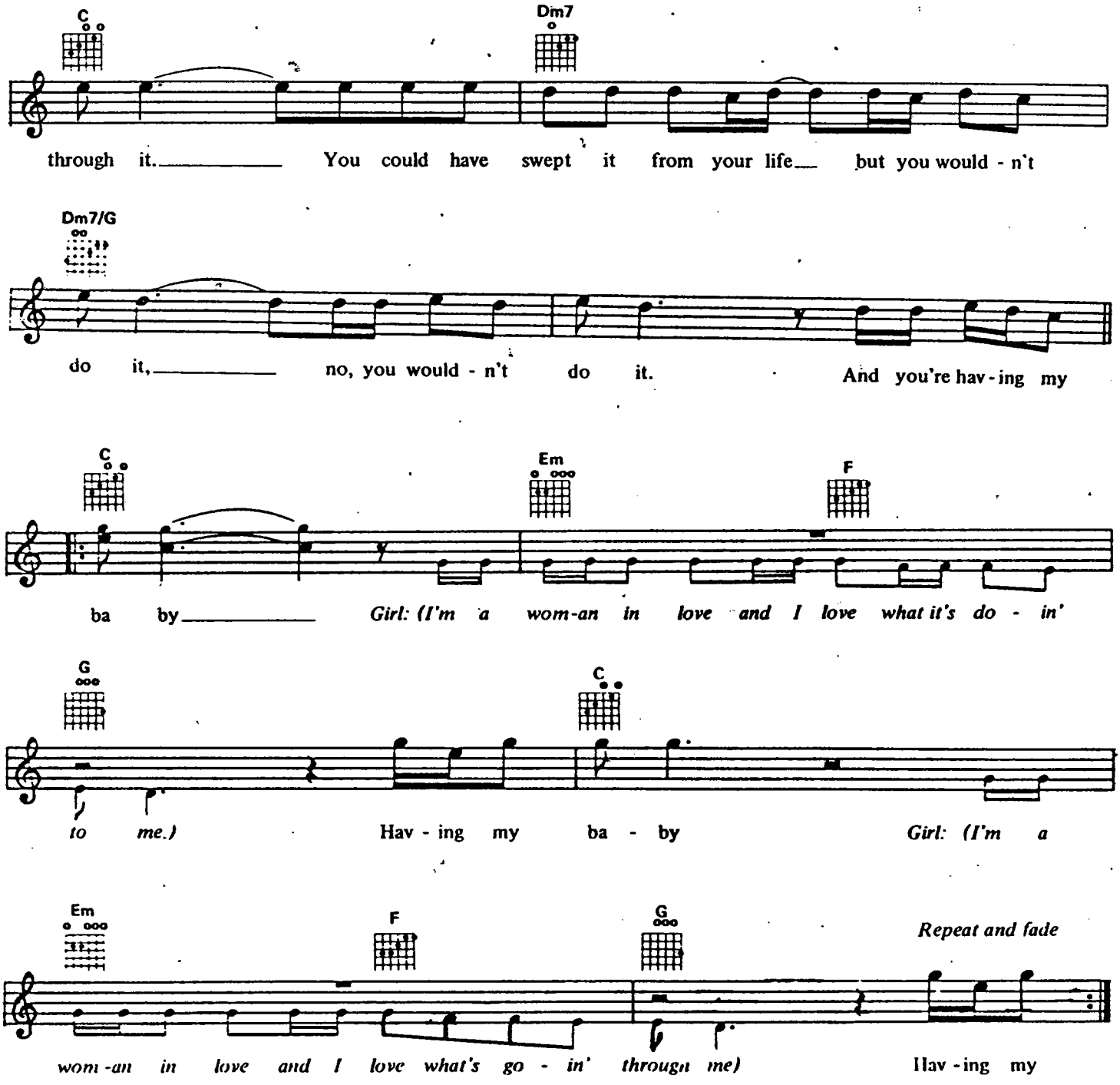

a tempo
F
F+
(A bass)
B♭
C13
F
me. Wo wo wo wo wo wo wo.

(You're) HAVING MY BABY

Words and Music by
PAUL ANKA




G
C
to you. Hav - ing my ba - by, you're a
Em
F
Am
wom - an in love -- and I love what's go - in' through you. The need in -
Dm7
C
side you, I see it show - in'. Oh, the
Dm7
Dm7/G
seed in - side you ba - by do you feel it grow - in'. Are you hap - py in
C
know - in' that you're hav - ing my ba - by. Girl: (I'm a
Em
F
G
wom - an in love and I love what it's do - in' to me.) Hav - ing my
C
Em
F
ba - by. Girl: (I'm a wom - an in love and I love what's go - in'
Am
Dm7
through me.) Did - n't have to keep it, would - n't put you

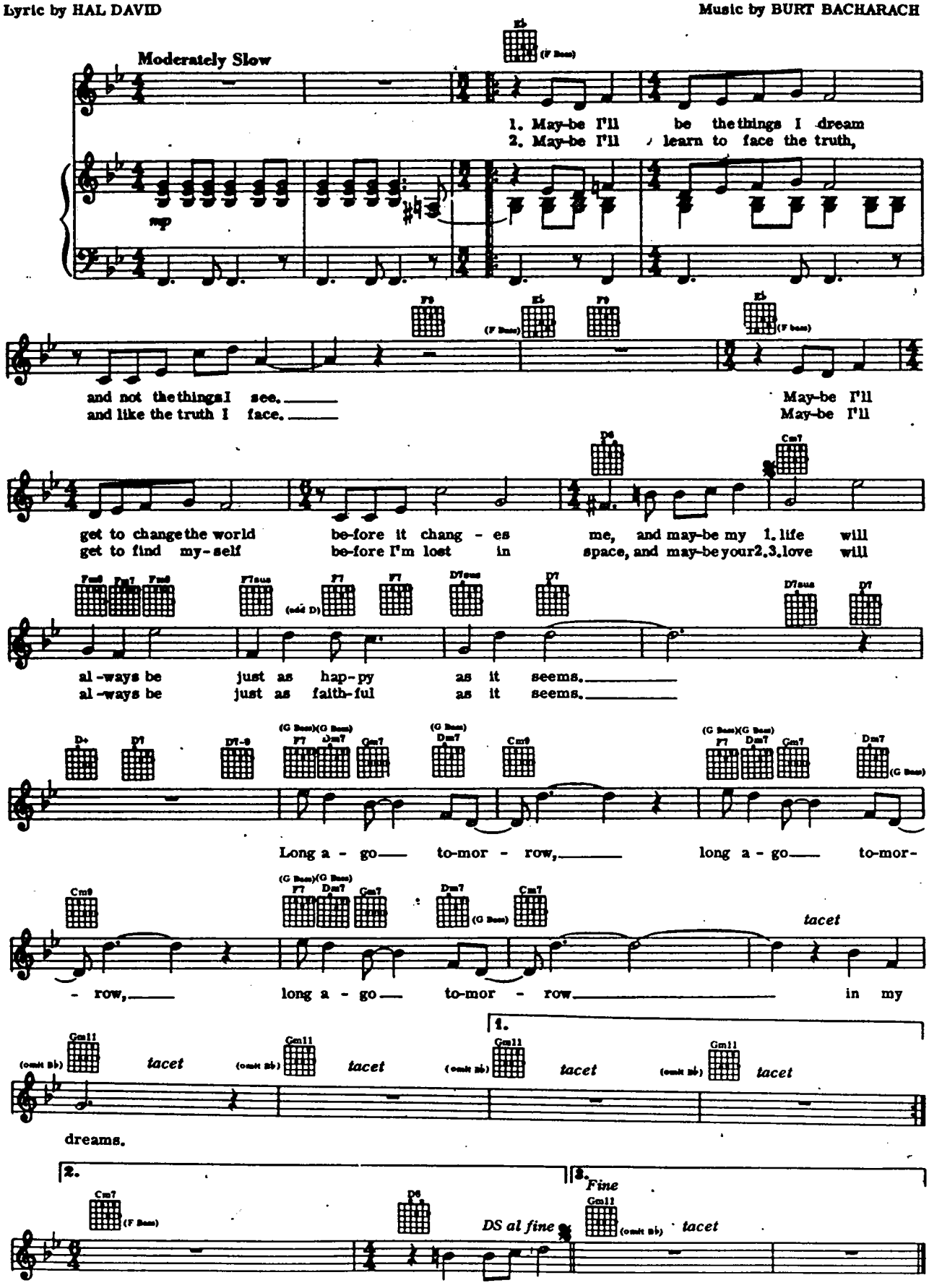

C
Dm7
through it. You could have swept it from your life but you would - n't
Dm7/G
do it, no, you would - n't do it. And you're hav - ing my
C
Em
F
ba by Girl: (I'm a wom-an in love and I love what it's do - in'
G
C
to me.) Hav - ing my ba - by Girl: (I'm a
Em
F
G
Repeat and fade
wom -an in love and I love what's go - in' through me) Hav - ing my

Title Song from the Motion Picture "LONG AGO TOMORROW"

LONG AGO TOMORROW

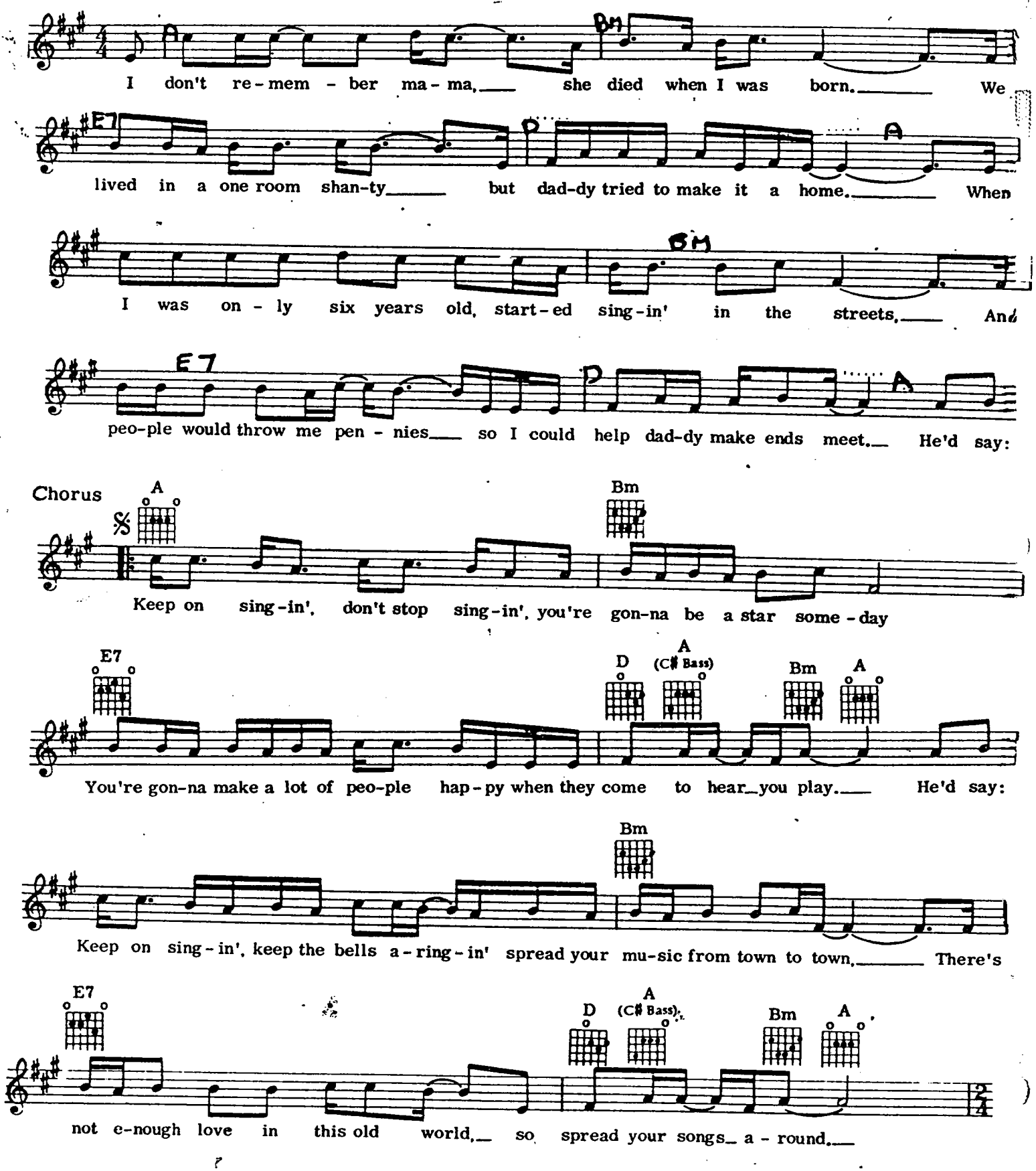
Lyric by HAL DAVID

Music by BURT BACHARACH



KEEP ON SINGING

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1. 2.

A

By the time that I ___ was ten years old, I
We did - n't have ___ much mon - ey, ___ but

Bm E7

had a lit-tle rock and roll band, And dad - dy's eyes were grow-ing dim but
things nev-er seemed so bad And I felt like the king of the world when

D A

I did - n't un - der - stand. He would be so proud of me each
I was with my dad. Then one rain - y A - pril night dad-dy

5

Bm E7

time he'd hear us play, At night he'd call me to his side and
called me to his side, He held me there with trem - b'ling hands

D A 3.

dad - dy'd al - ways say. He'd say: I
just be - fore he died. He said:

Broadly

A Bm

thought my heart was break-in' dad - dy was my dear - est friend. Now

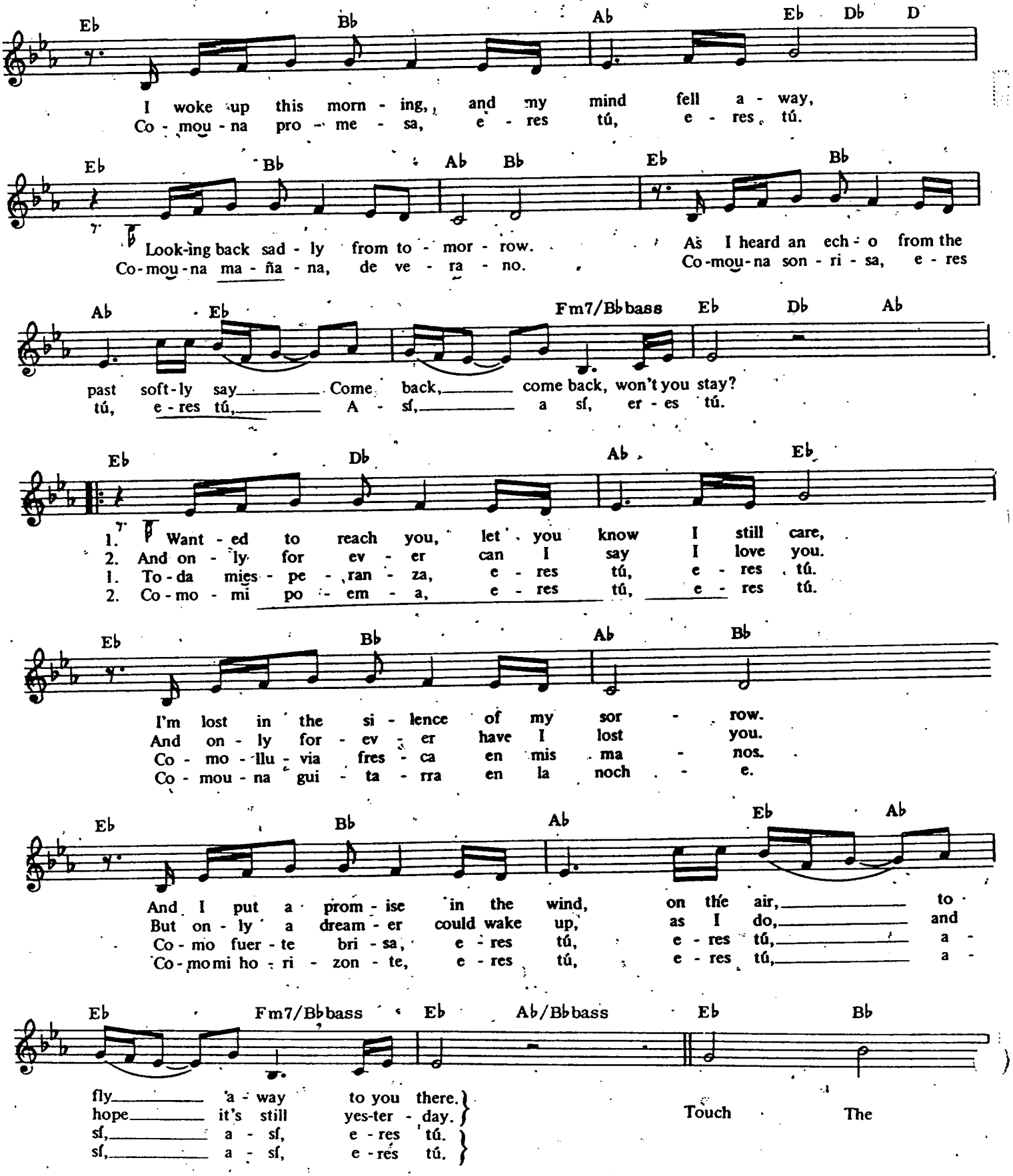
E7 D A
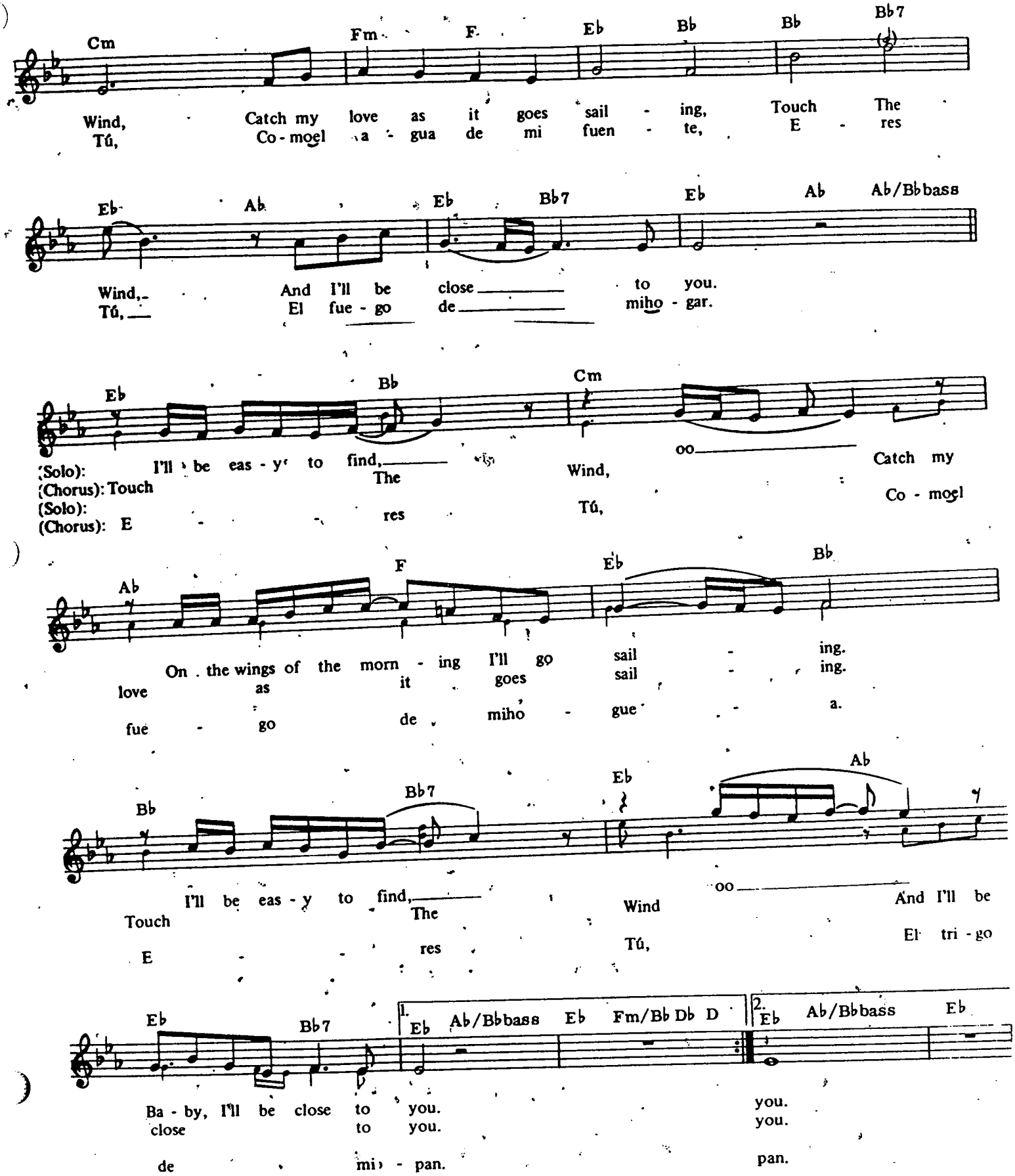
ev - 'ry time I sing a song I can hear him say a - gain. He'd say;

D. S. and Fade

𝄋

ERES TU / TOUCH THE WIND

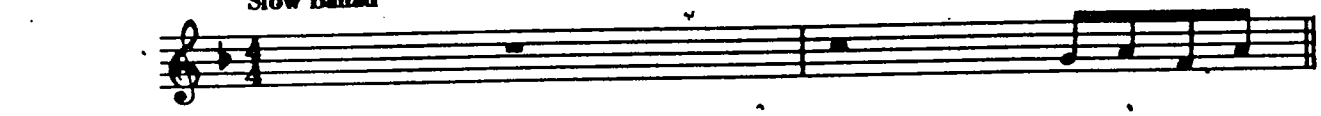



Cm Fm F Eb Bb Bb Bb7
Wind, Catch my love as it goes sail - ing, Touch The
Tú, Co - mo el a - gua de mi fuen - te, E - res
Eb Ab Eb Bb7 Eb Ab Ab/Bb bass
Wind, And I'll be close to you.
Tú, El fue - go de miho - gar.
Eb Bb Cm
(Solo): I'll be eas - y to find, oo Catch my
(Chorus): Touch The Wind,
(Solo): Tú, Co - mo el
(Chorus): E - res
Ab F Eb Bb
On the wings of the morn - ing I'll go sail - ing.
love as it goes sail - ing.
fue - go de miho - gue - a.
Bb Bb7 Eb Ab
I'll be eas - y to find, oo And I'll be
Touch The Wind
E - res Tú, El tri - go
Eb Bb7 1. Eb Ab/Bb bass Eb Fm/Bb Db D 2. Eb Ab/Bb bass Eb
Ba - by, I'll be close to you. you.
close to you. you.
de mi - pan. pan.

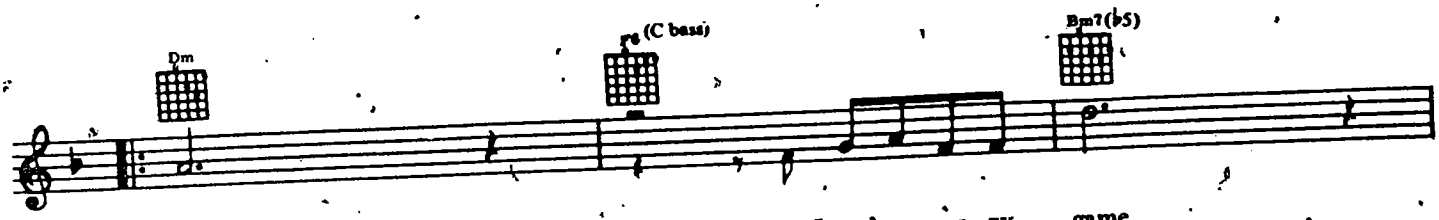
ALL IN LOVE IS FAIR

Words and Music by
STEVIE WONDER

Slow Ballad

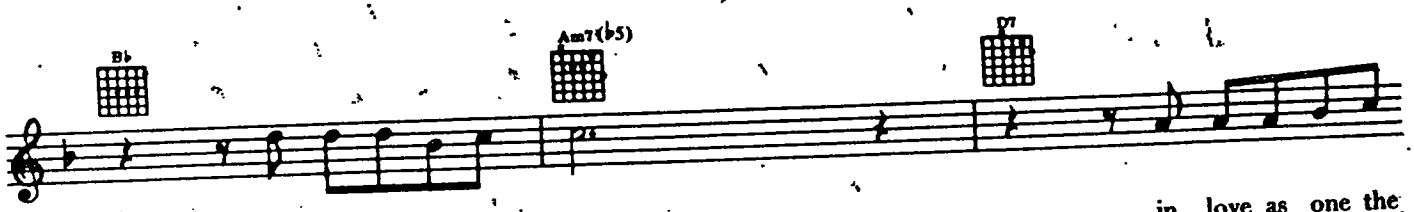


All is fair in
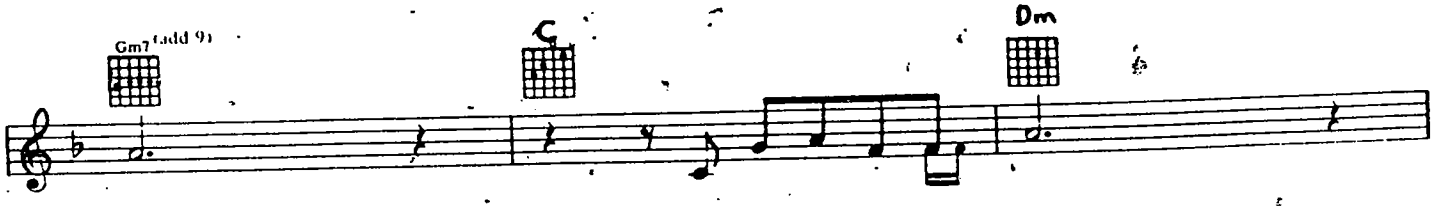


love.
chance.

Love's a cra - zy game.
It's eith - er good or bad.



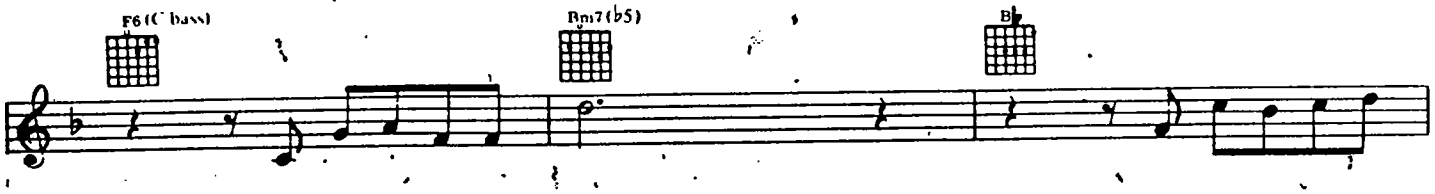
Two peo - ple vow to stay
I tossed my coin to say

in love as one the
in love with me you'
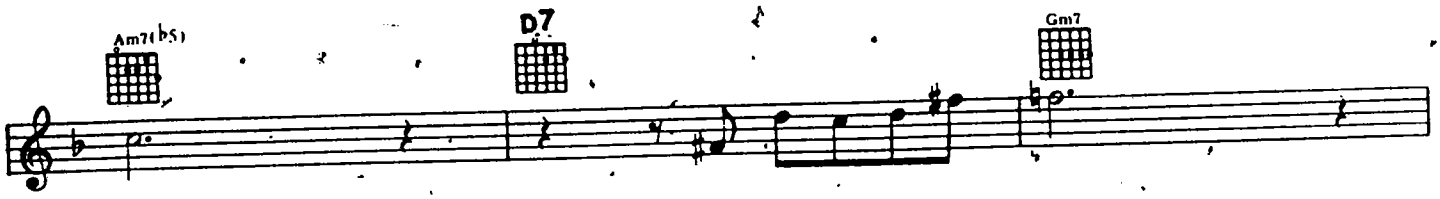


say.
stay.

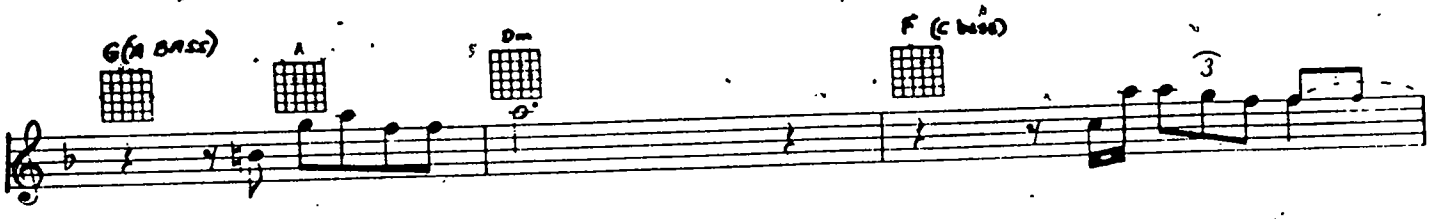
But all is changed with time.
But all in war is so cold.



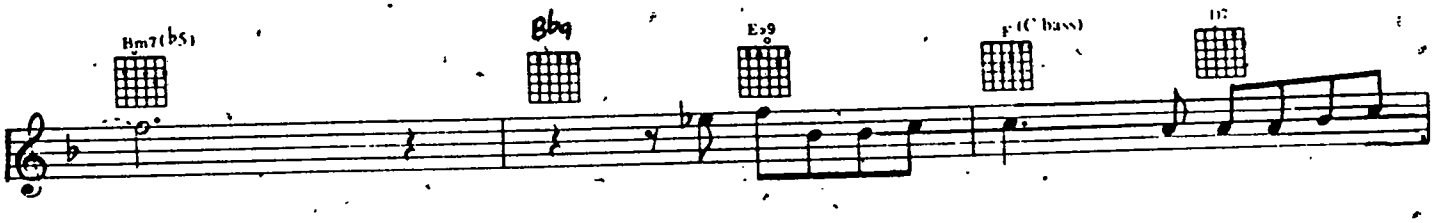
The fu - ture none can see. The road you leave be -
You eith - er win or lose. When all is put a -



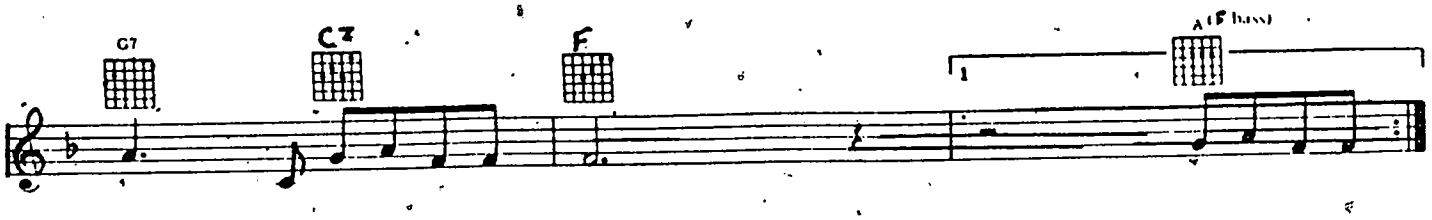
- hind, a - head lies my - ster - y.
- way, the los - ing side I'll play.



But all is fair in love. I had to go a - way.
But all is fair in love. I should have nev - er left your



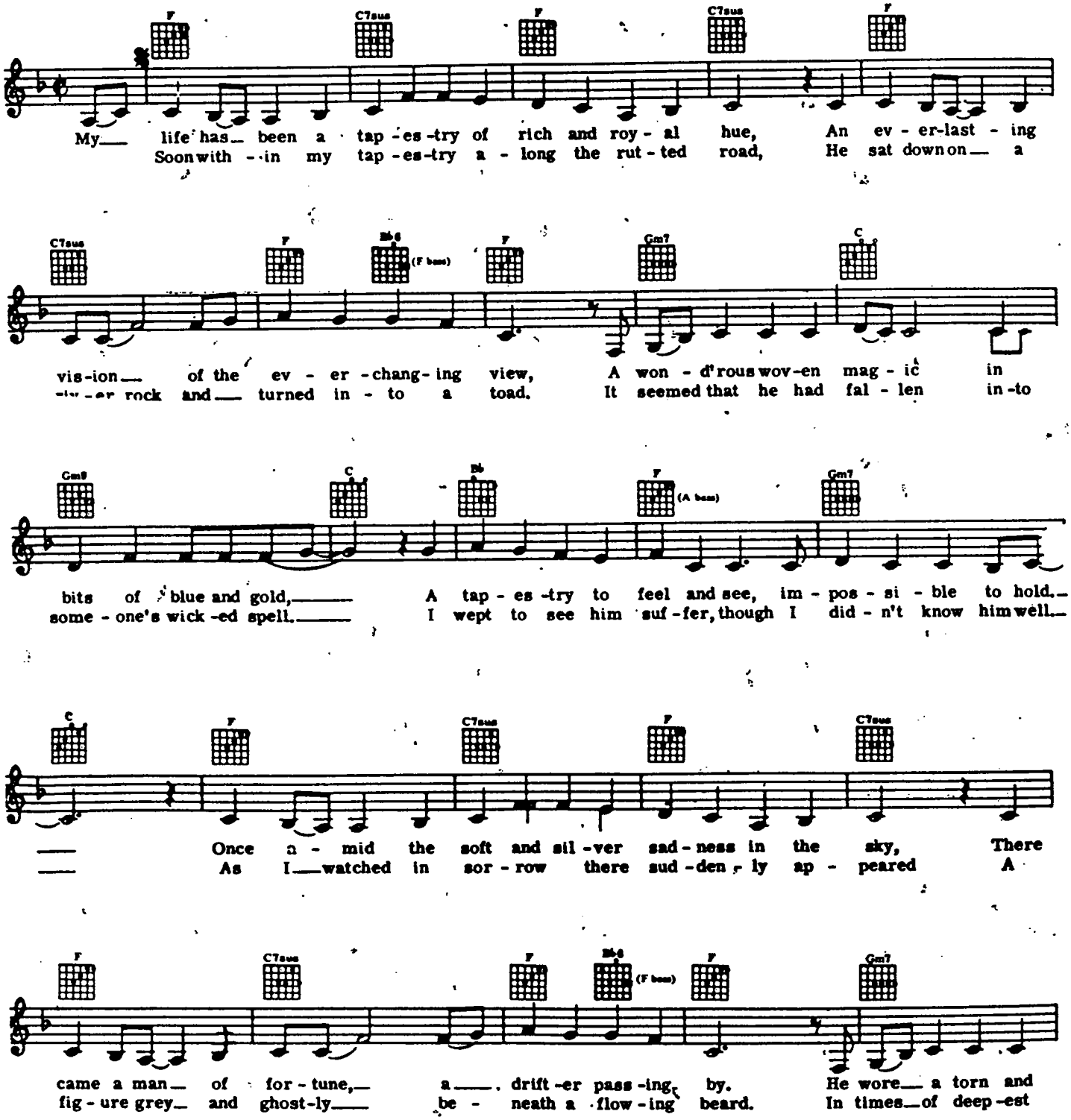
side. A wri - ter takes his pen to write the words a -

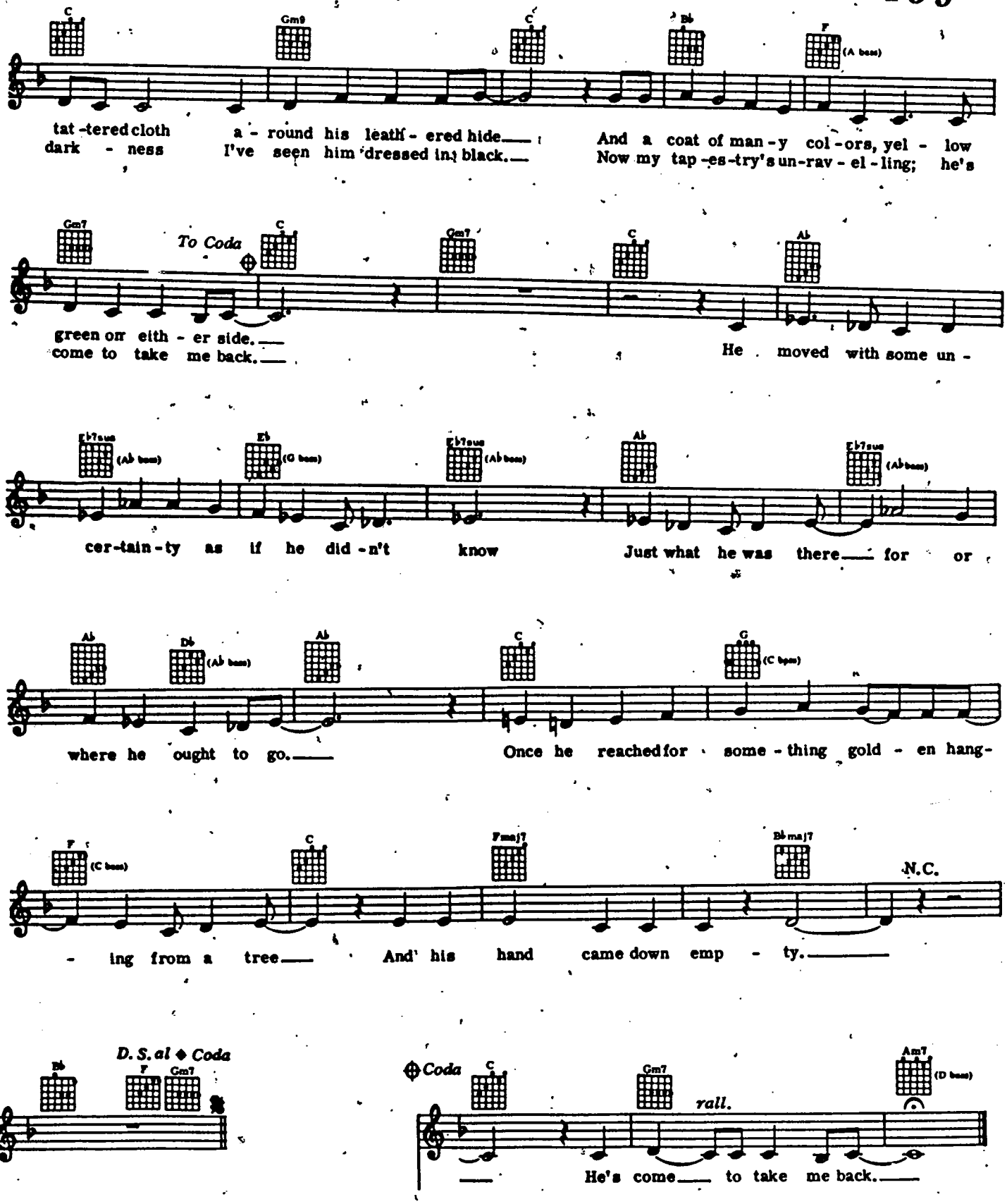


- gain that All In Love Is Fair. All of fate's a

TAPESTRY

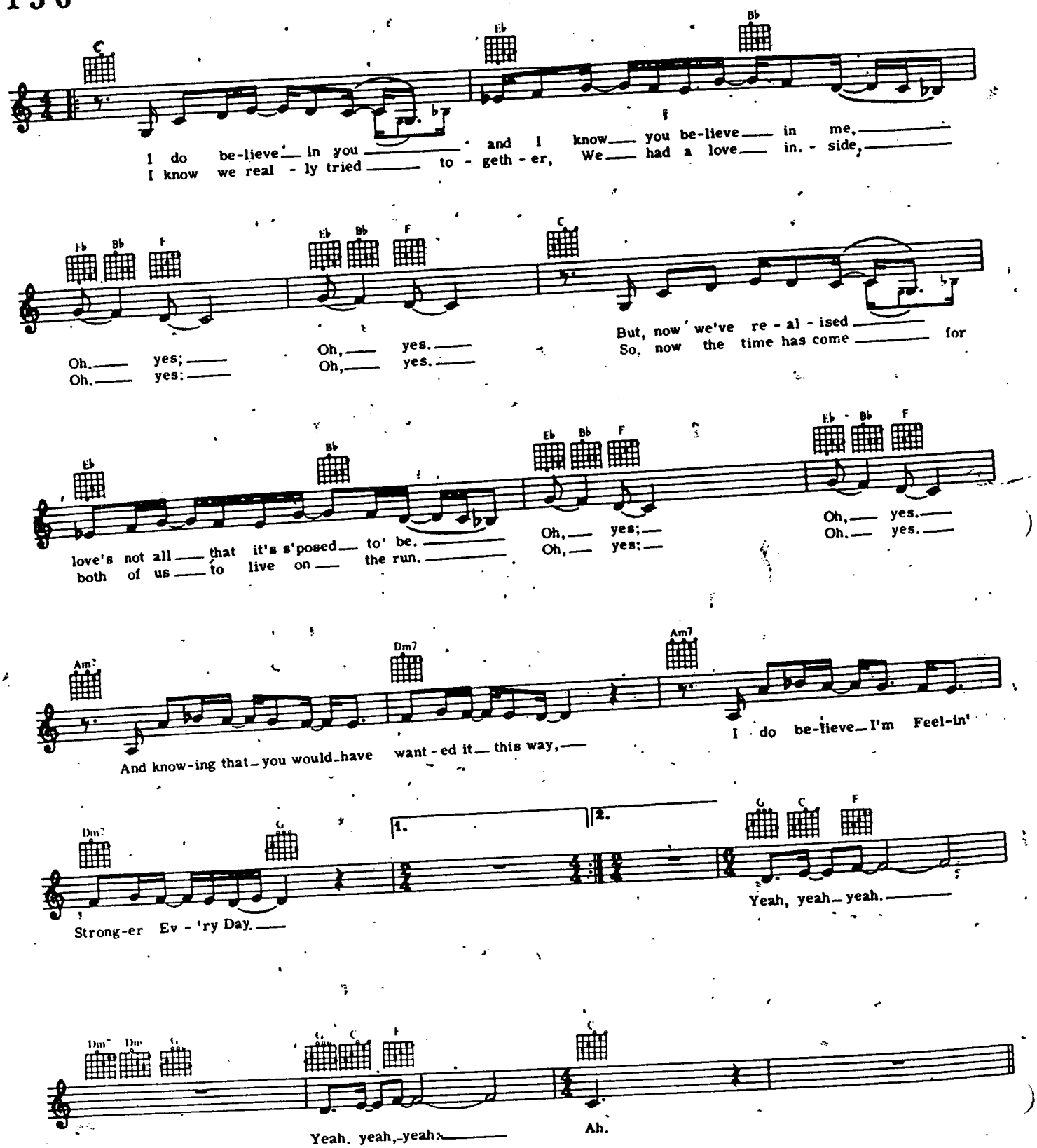
Words and Music by
CAROLE KING

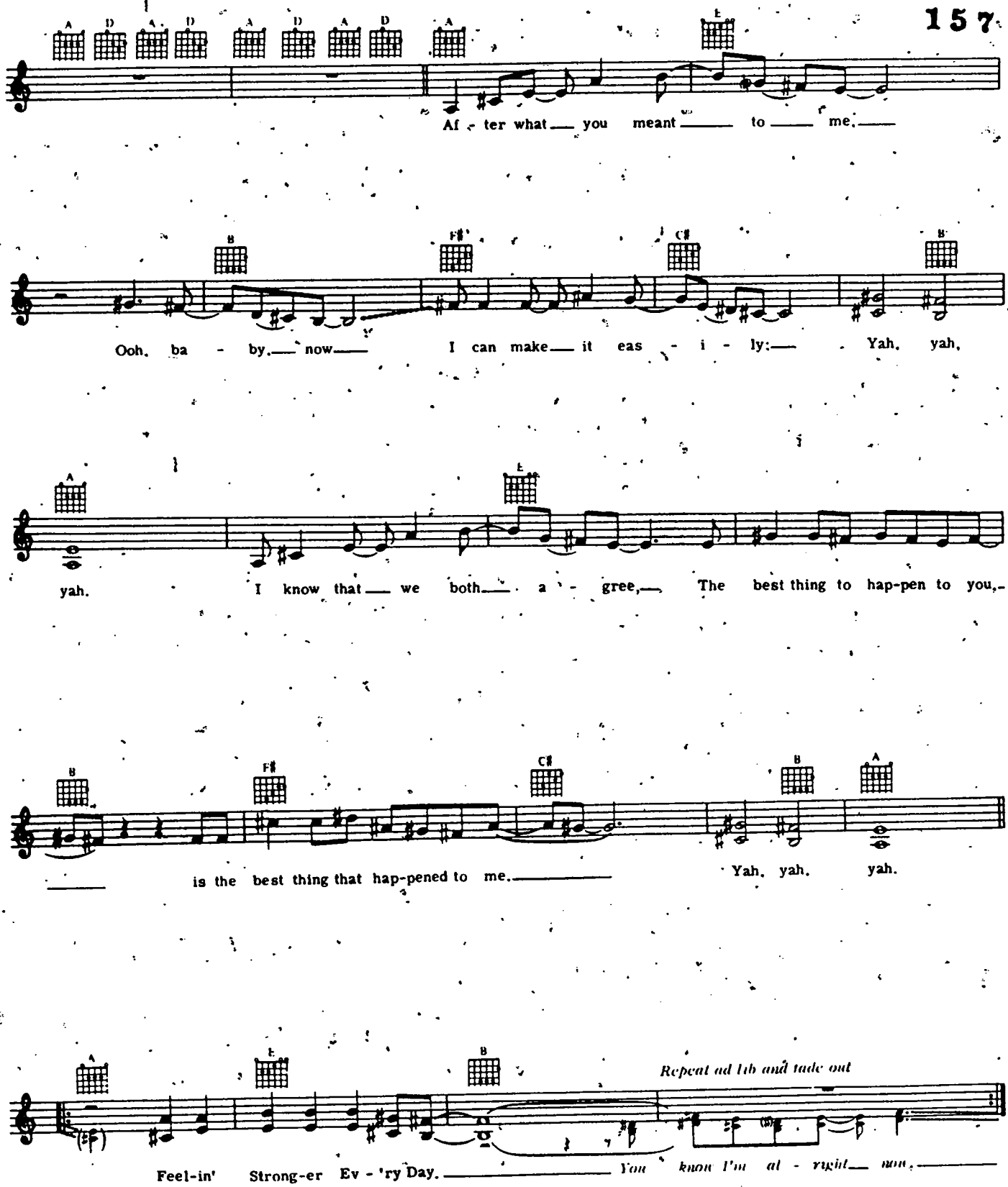



C
Gm9
C
Bb
F
(A bass)
tat - tered cloth a - round his leath - ered hide
dark - ness I've seen him dressed in black.
And a coat of man - y col - ors, yel - low
Now my tap - es - try's un - rav - el - ling; he's
Gm7
To Coda
C
Gm7
C
Ab
green or eith - er side.
come to take me back.
He moved with some un -
Eb7sus
(Ab bass)
Eb
(G bass)
Eb7sus
(Ab bass)
Ab
Eb7sus
(Ab bass)
cer - tain - ty as if he did - n't know
Just what he was there for or
Ab
Db
(Ab bass)
Ab
C
G
(C bass)
where he ought to go.
Once he reached for some - thing gold - en hang -
F
(C bass)
C
Fmaj7
Bbmaj7
N.C.
- ing from a tree
And his hand came down emp - ty.
D. S. al ◆ Coda
Bb
F
Gm7
⊕Coda
C
Gm7
rall.
Am7
(D bass)
He's come to take me back.

Feelin' Stronger Every Day
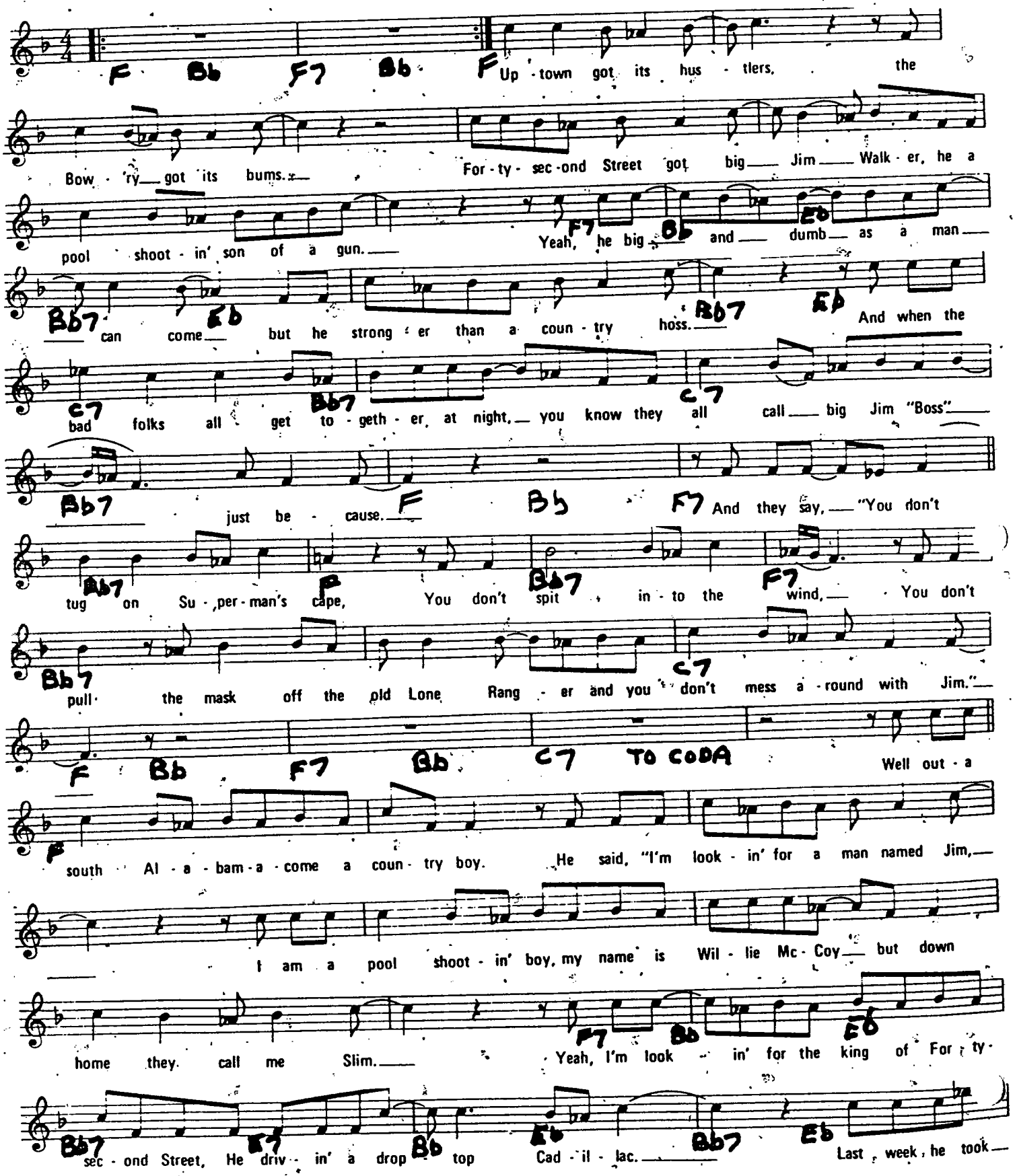
156
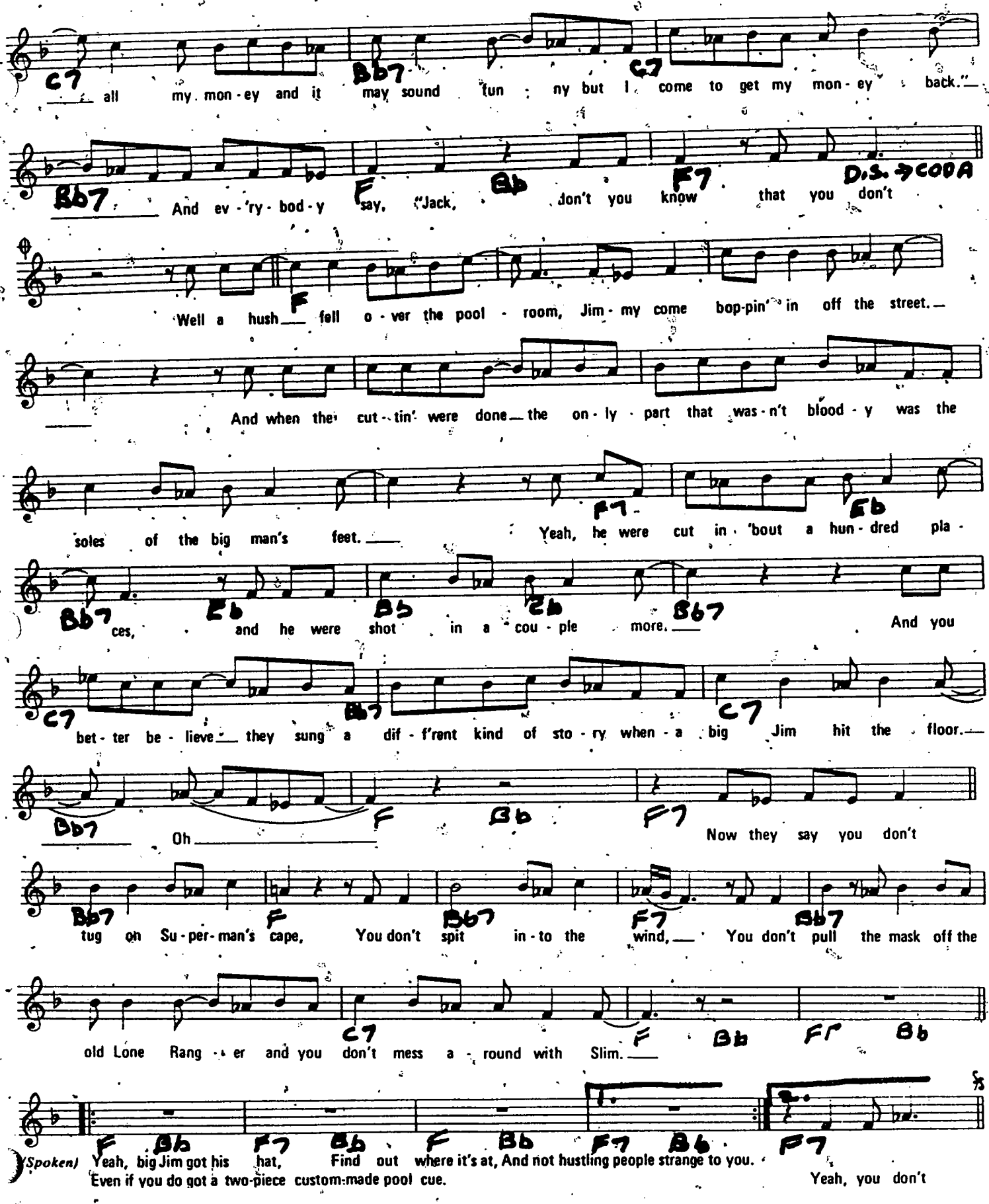



A D A D A D A D A E
Af - ter what you meant to me.
B F# C# B
Ooh, ba - by, now I can make it eas - i - ly: Yah, yah,
A E
yah. I know that we both a - gree, The best thing to hap-pen to you,
B F# C# B A
is the best thing that hap-pened to me. Yah, yah, yah.
A E B
Repeat ad lib and fade out
Feel-in' Strong-er Ev - 'ry Day. You know I'm al - right now.

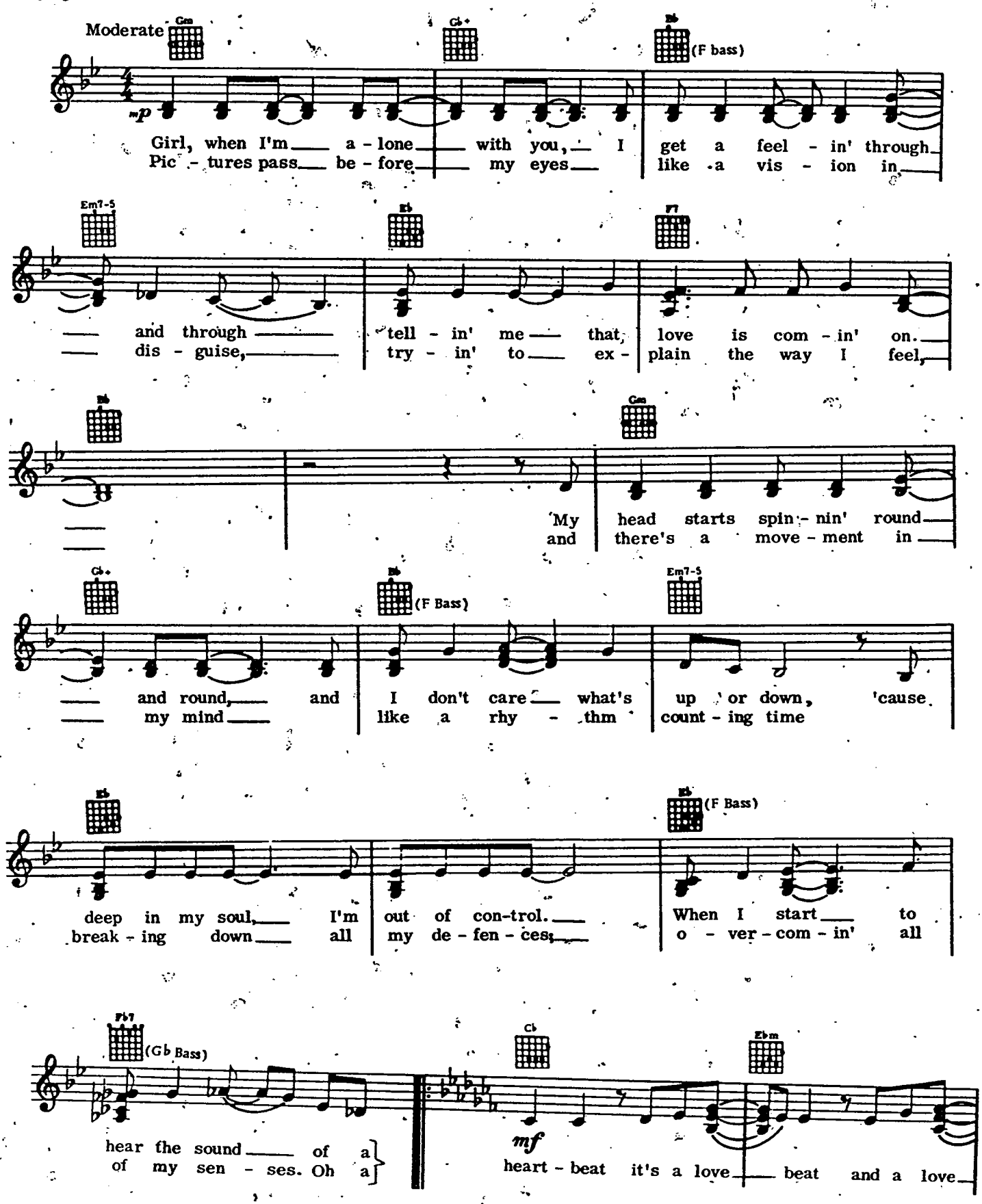
Recorded by JIM CROCE on ABC Records

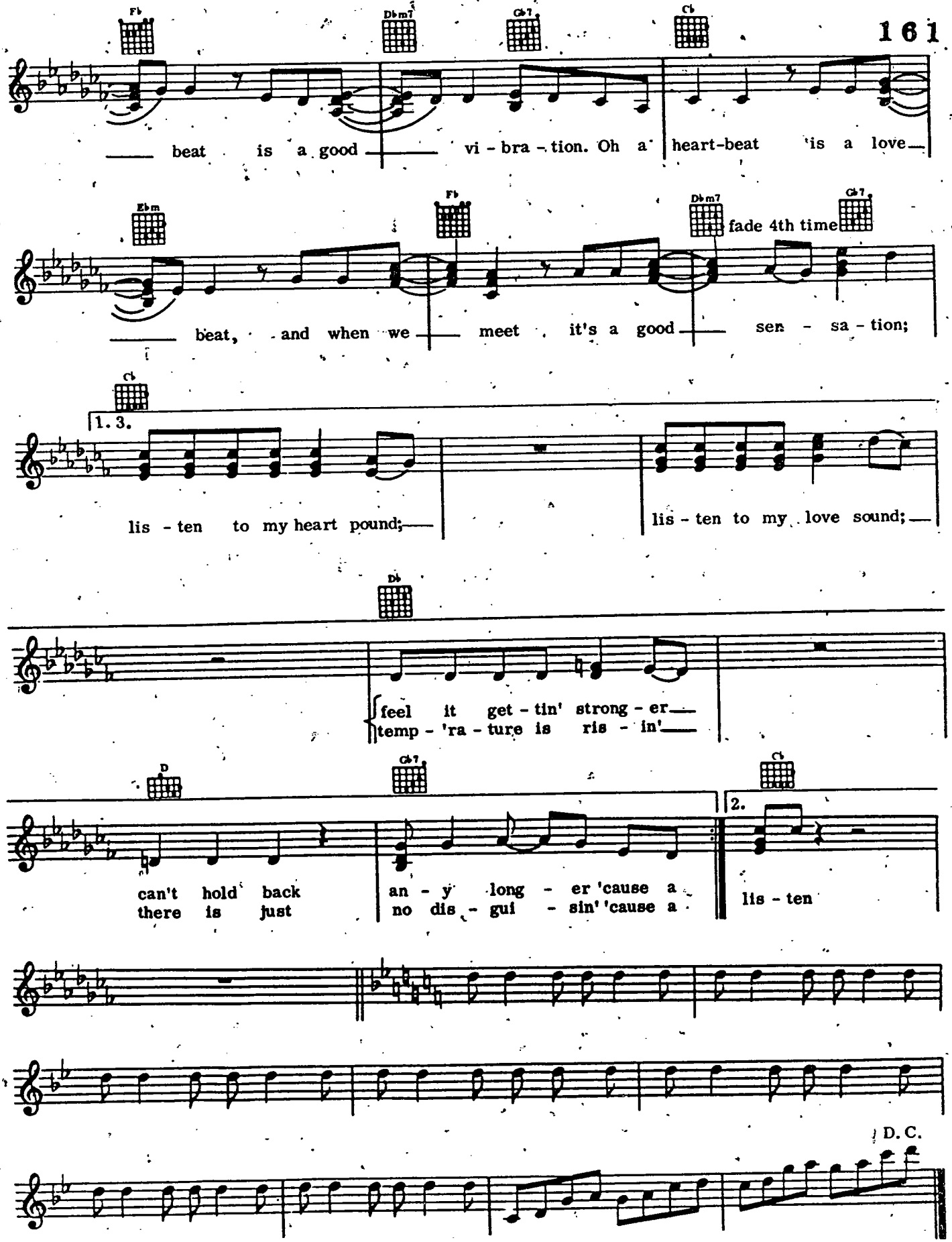
158 YOU DON'T MESS AROUND WITH JIM
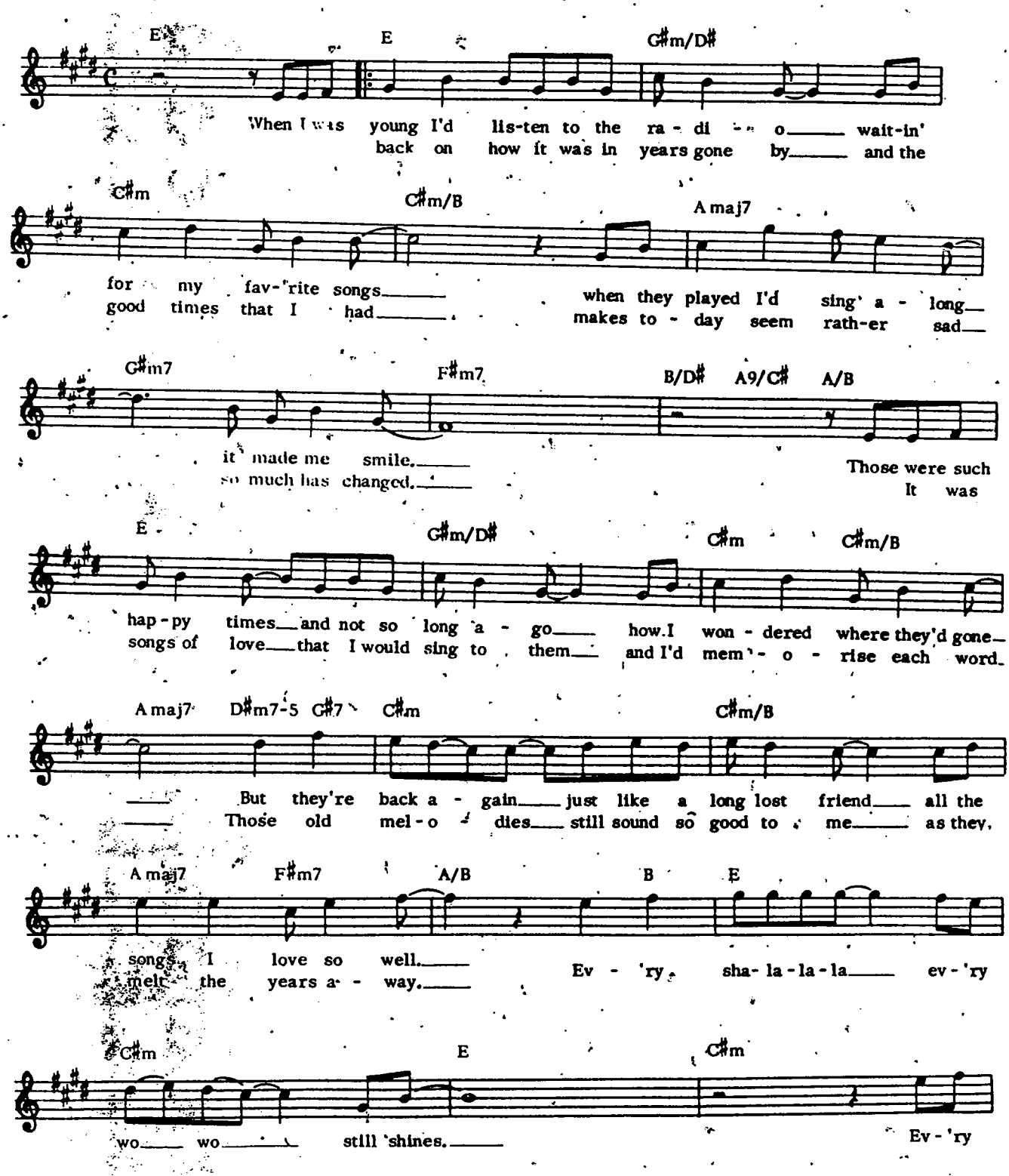



C7 Bb7 C7
all my mon-ey and it may sound fun-ny but I come to get my mon-ey back."
Bb7 F Bb F7 D.S. → CODA
And ev-'ry-bod-y say, "Jack, don't you know that you don't
F
Well a hush fell o-ver the pool-room, Jim-my come bop-pin' in off the street.
And when the cut-tin' were done the on-ly part that was-n't blood-y was the
F7 Eb
soles of the big man's feet. Yeah, he were cut in 'bout a hun-dred pla-
Bb7 Eb Bb Eb Bb7
ces, and he were shot in a cou-ple more. And you
C7 Bb7 C7
bet-ter be-lieve they sung a dif-f'rent kind of sto-ry when a big Jim hit the floor.
Bb7 F Bb F7
Oh Now they say you don't
Bb7 F Bb7 F7 Bb7
tug on Su-per-man's cape, You don't spit in-to the wind, You don't pull the mask off the
C7 F Bb Fr Bb
old Lone Rang-er and you don't mess a-round with Slim.
F Bb F7 Bb F Bb F7 Bb F7
(Spoken) Yeah, big Jim got his hat, Find out where it's at, And not hustling people strange to you.
Even if you do got a two-piece custom-made pool cue. Yeah, you don't
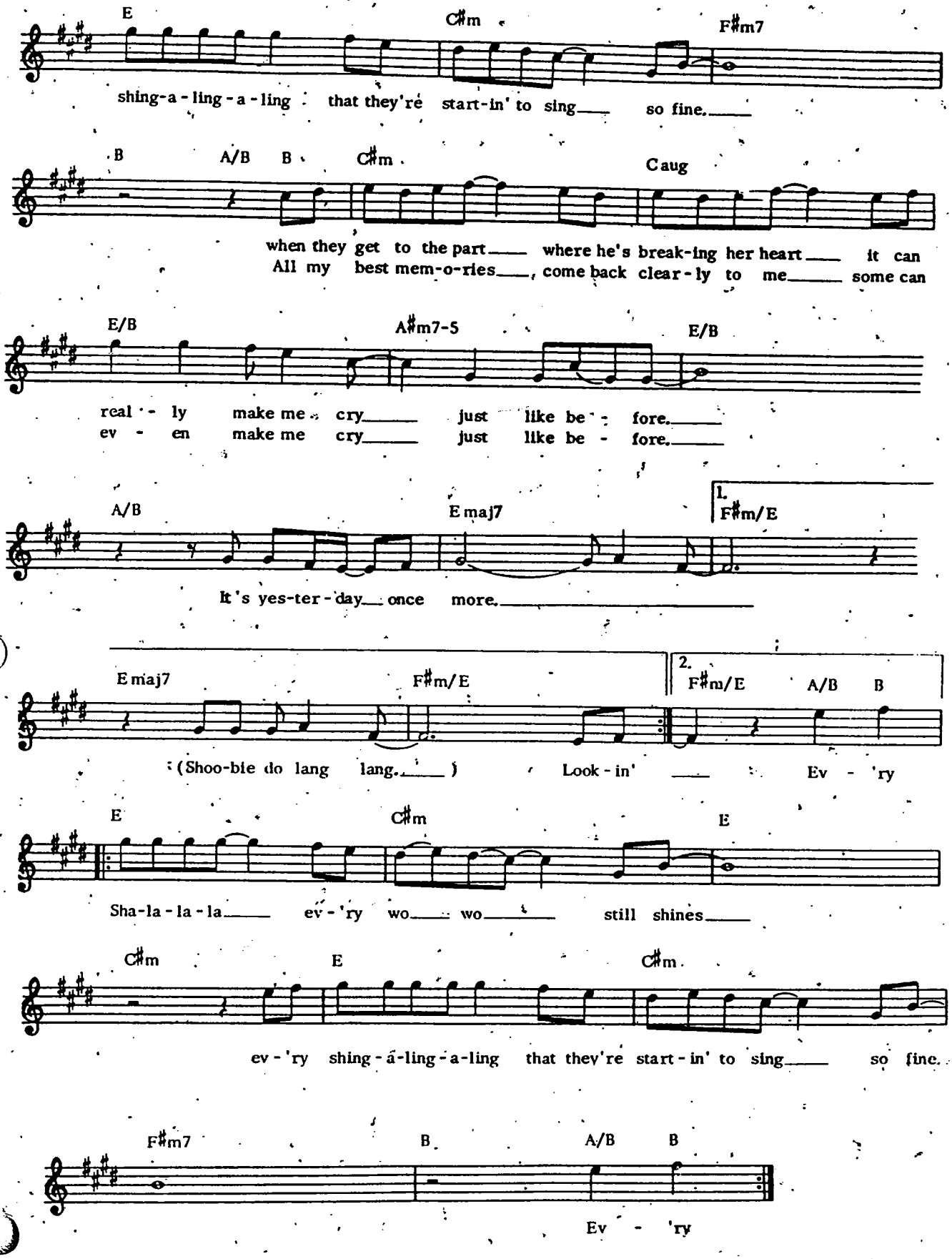
HEARTBEAT IT'S A LOVEBEAT




Fb
Dbm7
Gb7
Cb
beat is a good vi - bra - tion. Oh a heart-beat is a love
Ebm
Fb
Dbm7
Gb7
fade 4th time
beat, and when we meet it's a good sen - sa - tion;
Cb
1. 3.
lis - ten to my heart pound;
lis - ten to my love sound;
Db
feel it get - tin' strong - er
temp - 'ra - ture is ris - in'
D
Gb7
Cb
2.
can't hold back
there is just
an - y long - er 'cause a
no dis - gui - sin' 'cause a
lis - ten
D. C.
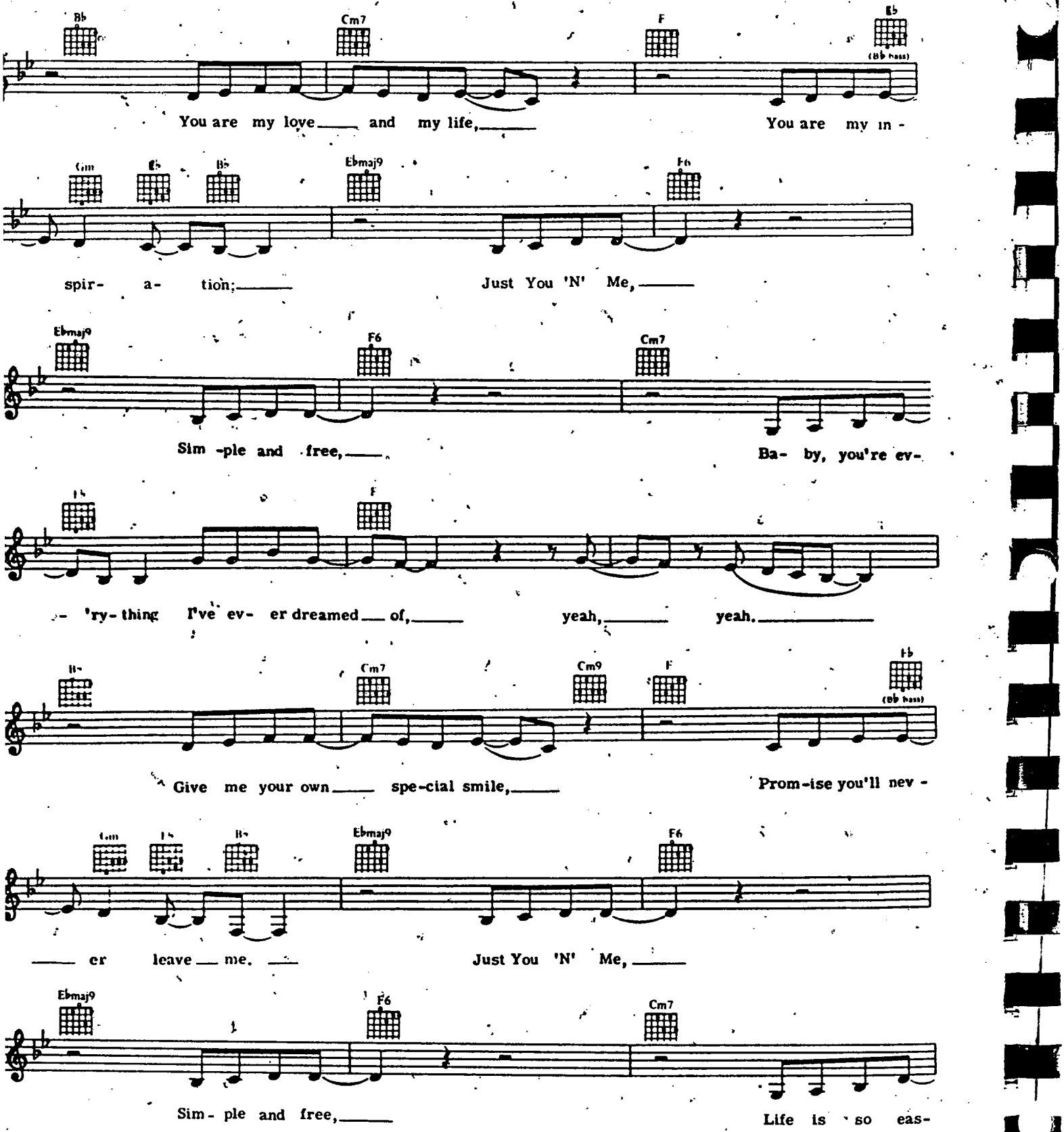
Yesterday Once More

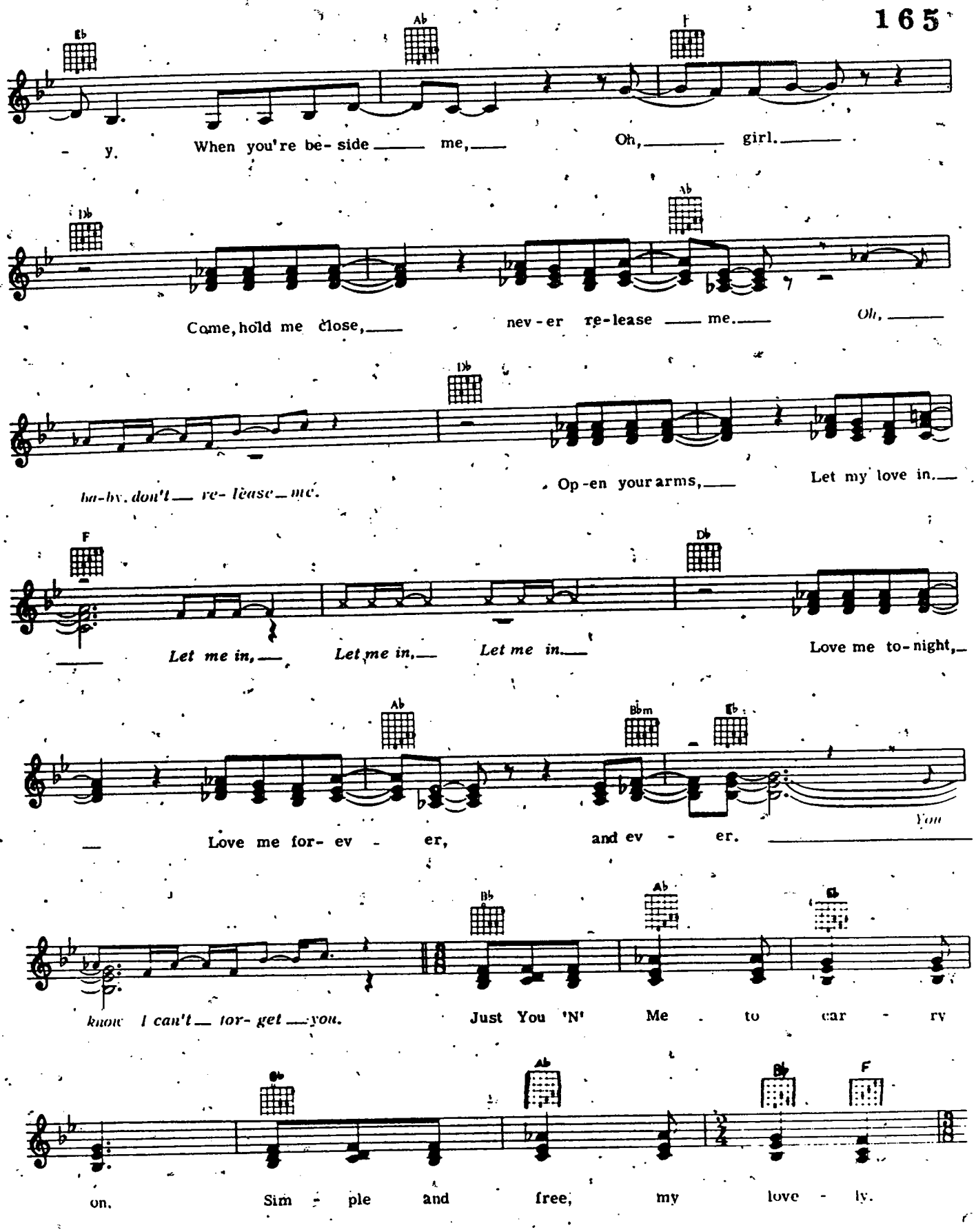


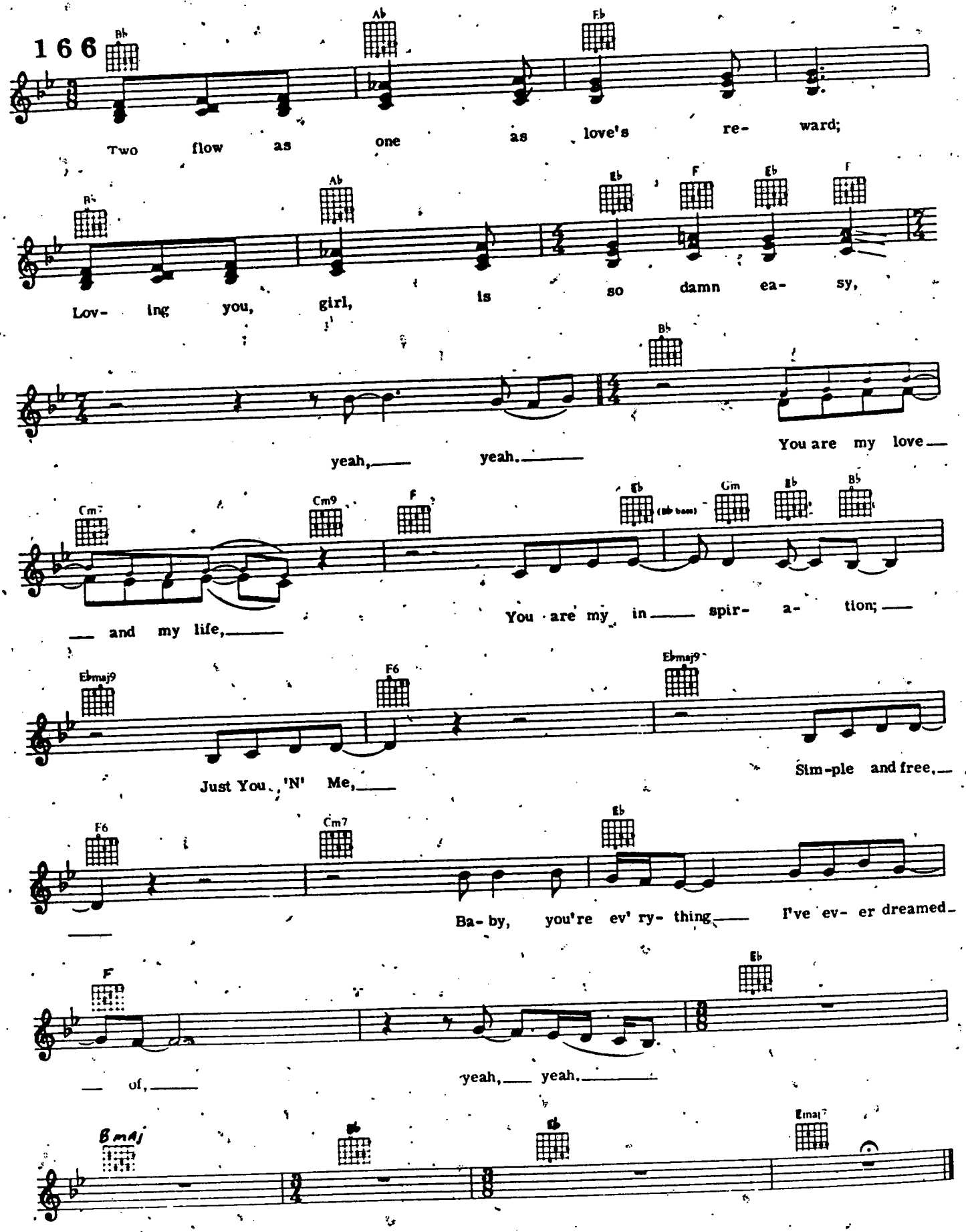

E C♯m F♯m7
shing-a-ling-a-ling that they're start-in' to sing so fine.
B A/B B C♯m Caug
when they get to the part where he's break-ing her heart it can
All my best mem-o-ries, come back clear-ly to me some can
E/B A♯m7-5 E/B
real-ly make me cry just like be-fore.
ev-en make me cry just like be-fore.
A/B E maj7 1. F♯m/E
It's yes-ter-day once more.
E maj7 F♯m/E 2. F♯m/E A/B B
(Shoo-bie do lang lang.) Look-in' Ev-'ry
E C♯m E
Sha-la-la-la ev-'ry wo wo still shines
C♯m E C♯m
ev-'ry shing-a-ling-a-ling that they're start-in' to sing so fine.
F♯m7 B A/B B
Ev-'ry

Just You 'N' Me
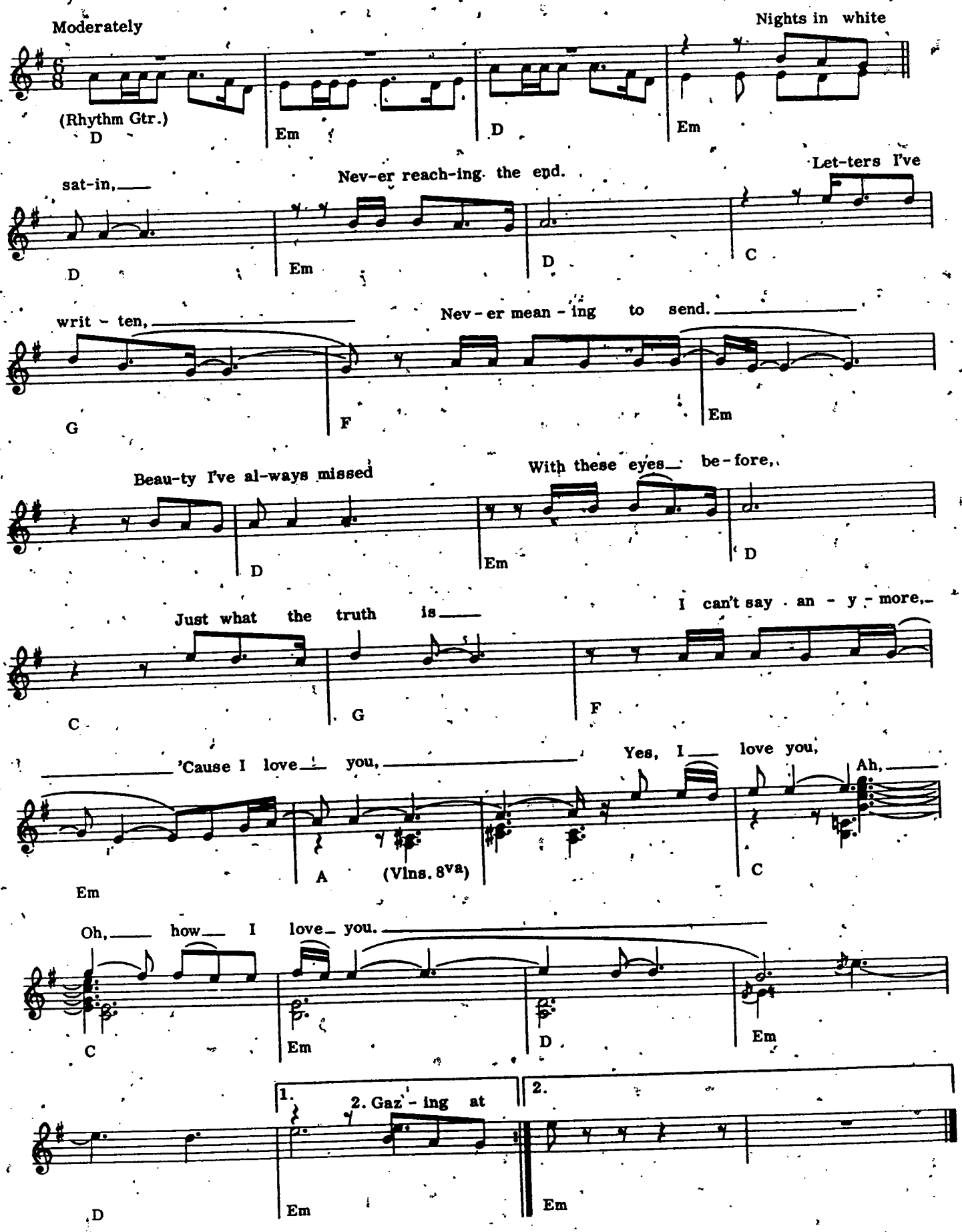
By James Pankow




Eb
Ab
F
- y. When you're be- side me, Oh, girl.
Db
Ab
Come, hold me close, nev - er re-lease me. Oh,
Db
ba-by, don't re- lease me. Op-en your arms, Let my love in.
F
Db
Let me in, Let me in, Let me in. Love me to-night,
Ab
Bbm
Eb
Love me for- ev - er, and ev - er. You
Bb
Ab
Eb
know I can't for- get you. Just You 'N' Me to car - ry
Gb
Ab
Bb
F
on. Sim - ple and free, my love - ly.


Bb
Ab
Eb
Two flow as one as love's re- ward;
Bb
Ab
Eb
F
Eb
F
Lov- ing you, girl, is so damn ea- sy,
Bb
yeah, yeah.
You are my love
Cm7
Cm9
F
Eb
(Bb bass)
Cm
Bb
Bb
and my life,
You are my in spir- a- tion;
Ebmaj9
F6
Ebmaj9
Just You, 'N' Me,
Sim-ple and free,
F6
Cm7
Eb
Ba- by, you're ev' ry- thing I've ev- er dreamed
F
Eb
of,
yeah, yeah.
BmAj
Eb
Eb
Emaj7
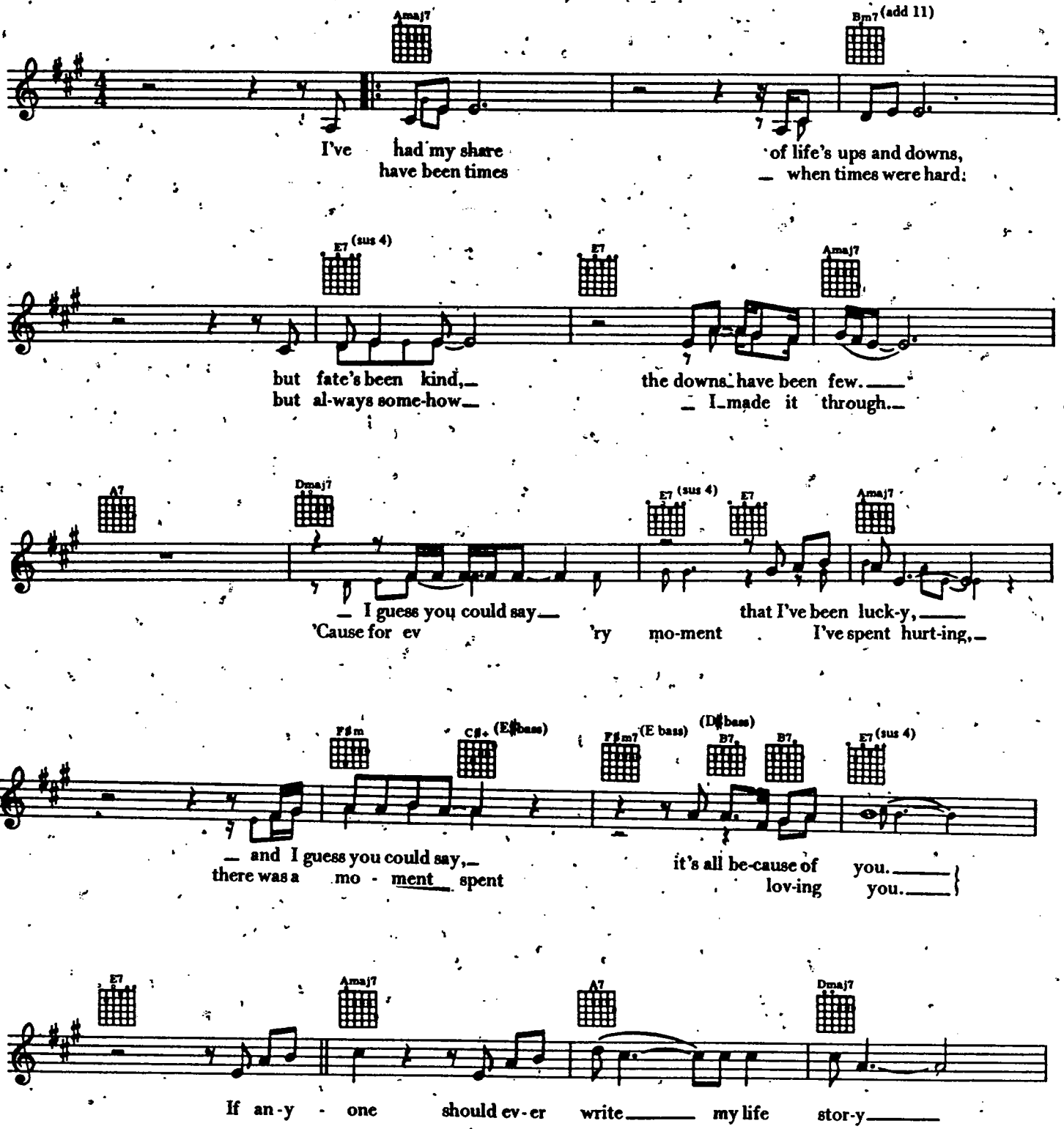
NIGHTS IN WHITE SATIN

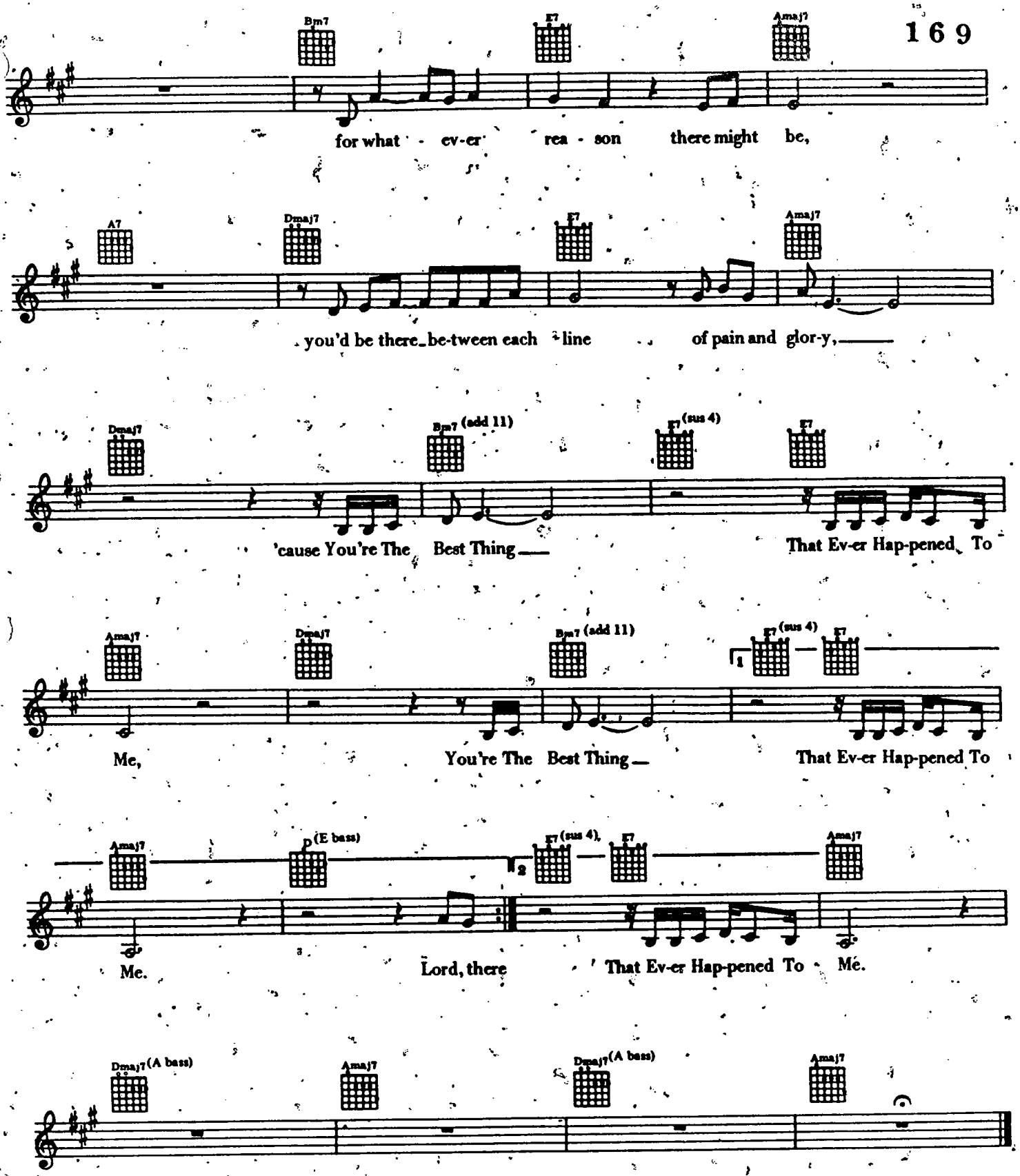


As Recorded by RAY PRICE on Columbia Records

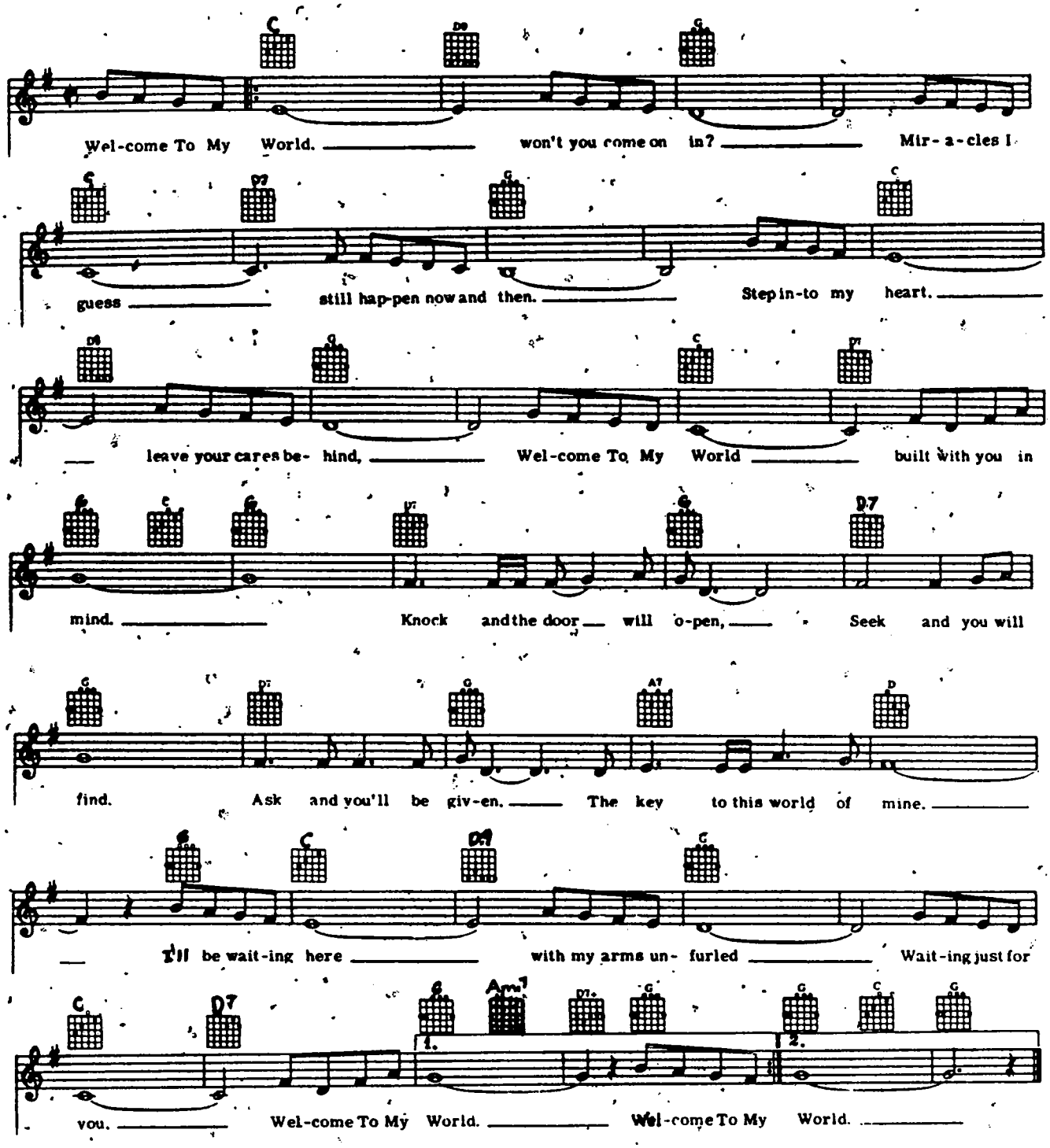
168 YOU'RE THE BEST THING THAT EVER HAPPENED TO ME

Words and Music by
JIM WEATHERLY




Bm7
E7
Amaj7
for what - ev-er rea - son there might be,
A7
Dmaj7
E7
Amaj7
you'd be there be-tween each line of pain and glor-y,
Dmaj7
Bm7 (add 11)
E7 (sus 4)
E7
'cause You're The Best Thing
That Ev-er Hap-pened To
Amaj7
Dmaj7
Bm7 (add 11)
1
E7 (sus 4)
E7
Me,
You're The Best Thing
That Ev-er Hap-pened To
Amaj7
D (E bass)
2
E7 (sus 4)
E7
Amaj7
Me.
Lord, there
That Ev-er Hap-pened To Me.
Dmaj7 (A bass)
Amaj7
Dmaj7 (A bass)
Amaj7

WELCOME TO MY WORLD



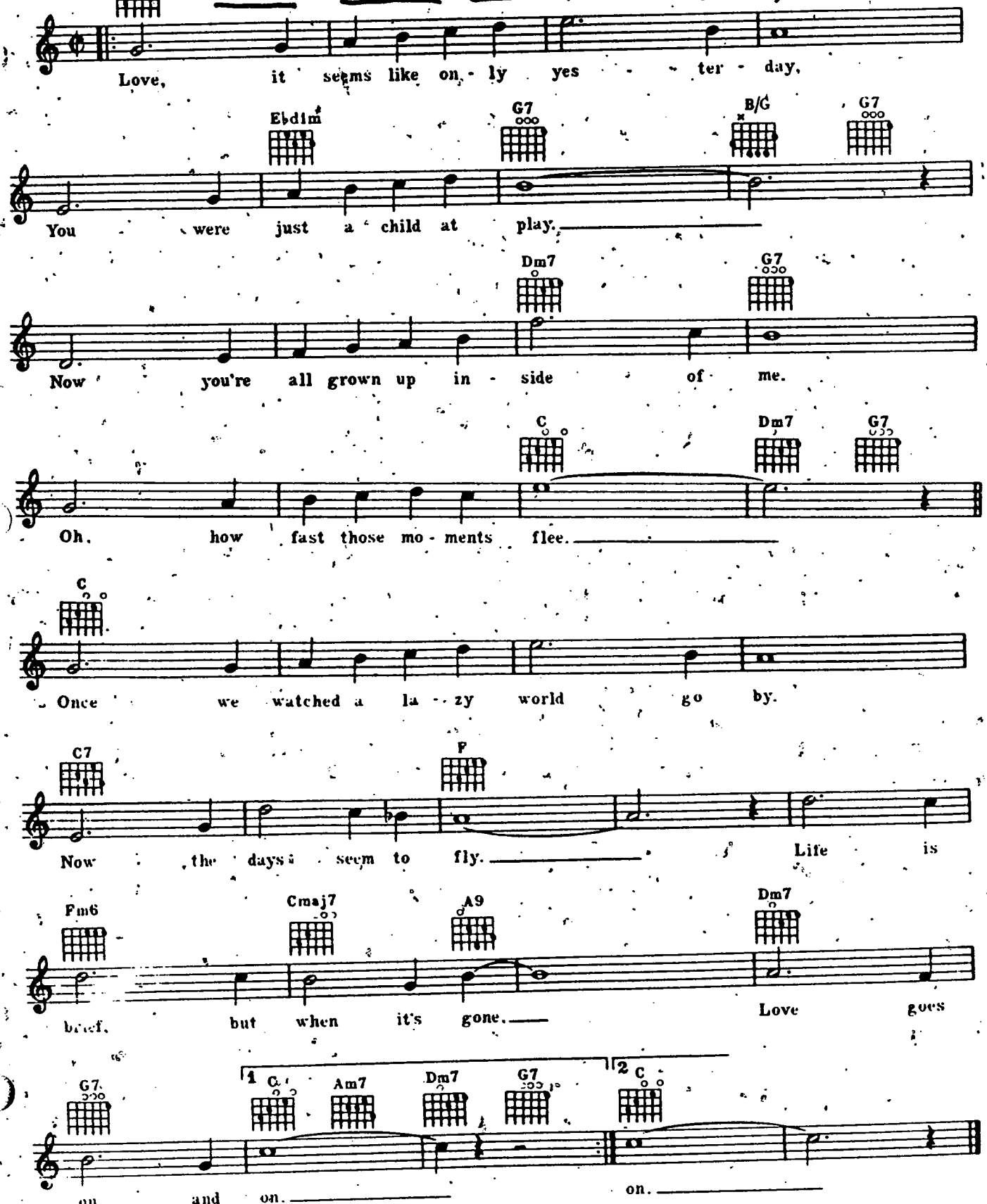
LOVE

From the Walt Disney Film "ROBIN HOOD"

Moderato

ACAD. AWARD NOM. 1974

Words by FLOYD HUDDLESTON
Music by GEORGE BRUNS

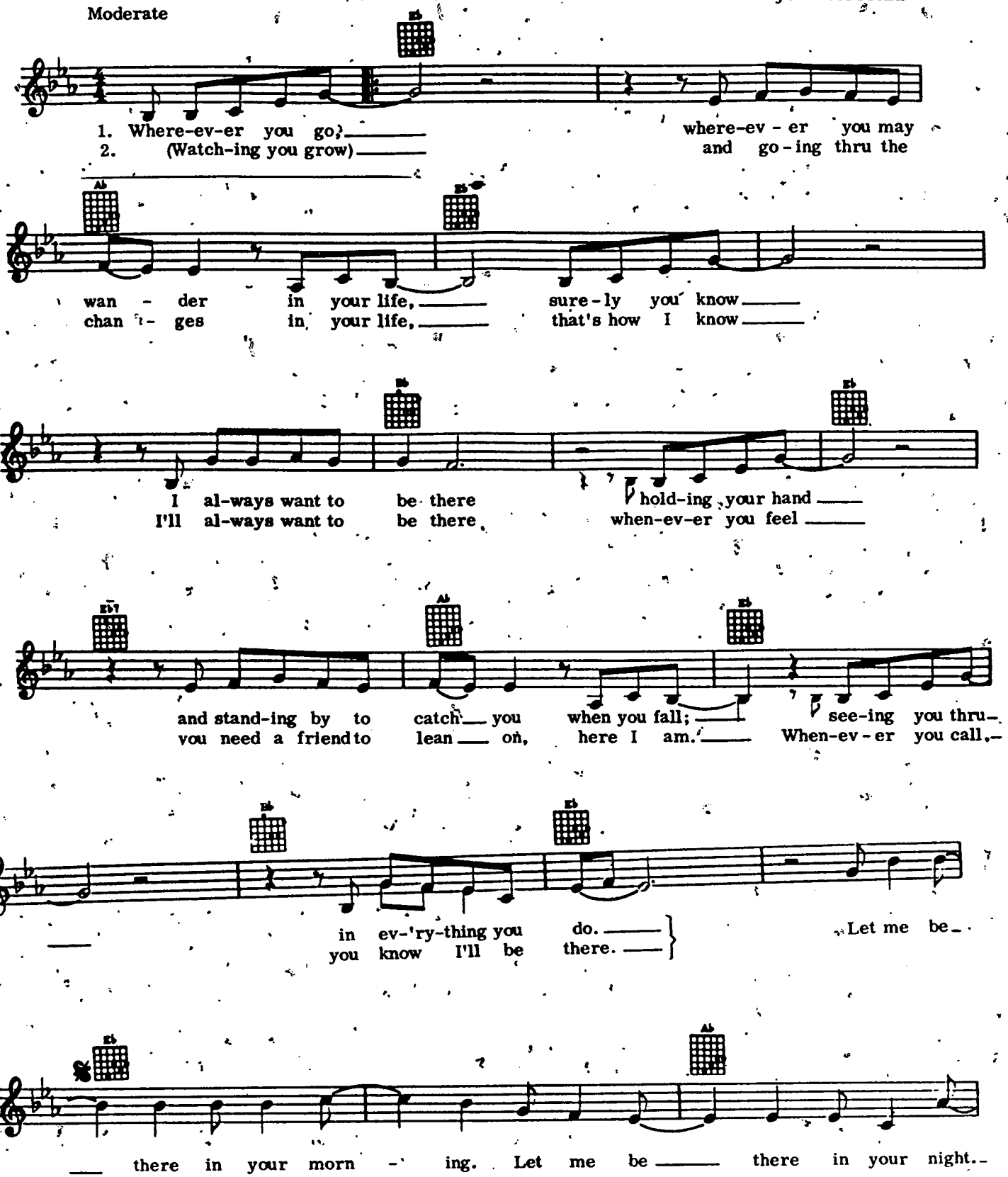


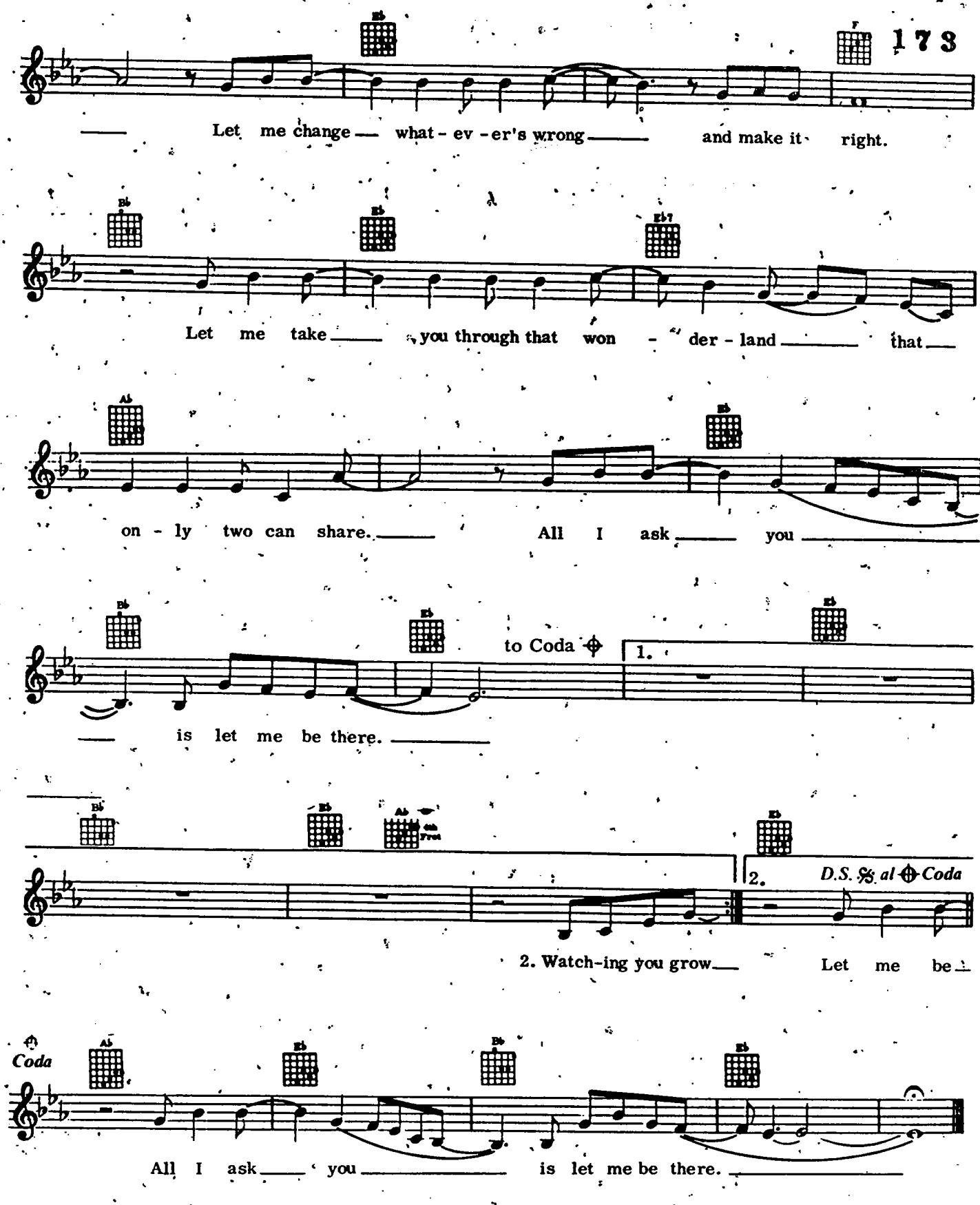
LET ME BE THERE

172
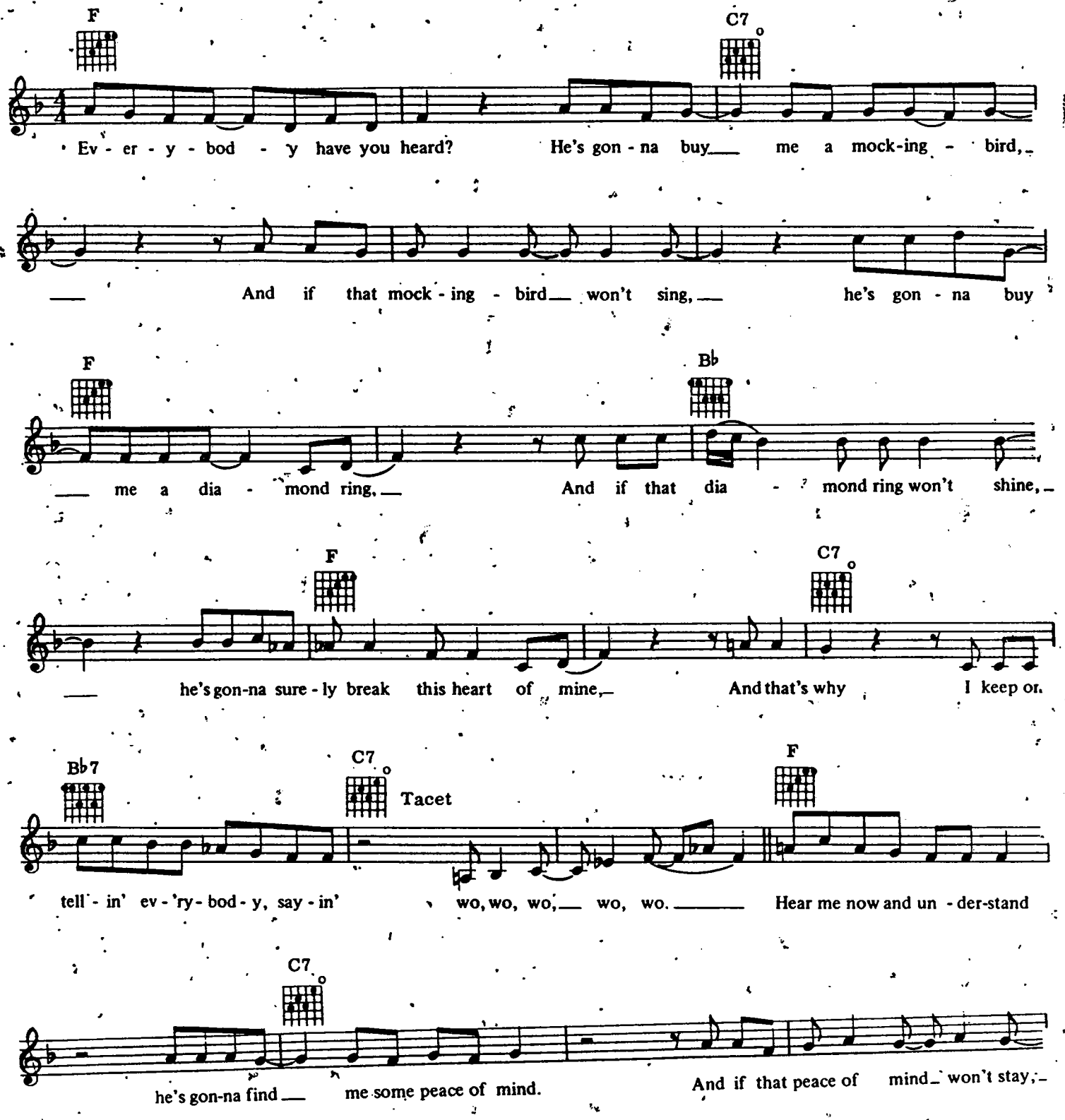
Words and Music by
JOHN ROSTILL

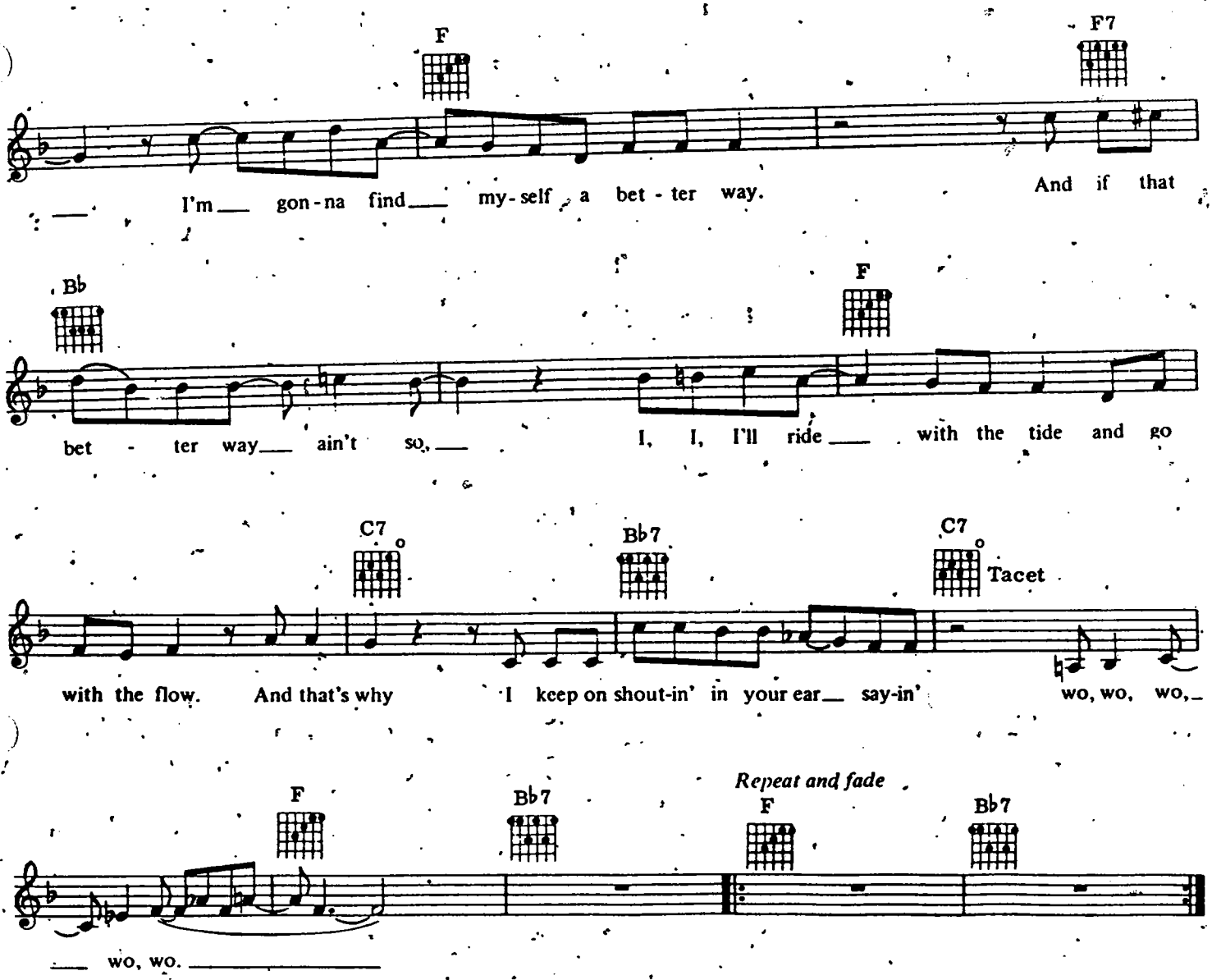
Moderate




Let me change what - ev - er's wrong and make it right.
Let me take you through that won - der - land that
on - ly two can share. All I ask you
to Coda
1.
is let me be there.
2.
D.S. 𝄋 al Coda
2. Watch-ing you grow Let me be
Coda
All I ask you is let me be there.

MOCKINGBIRD





Well, now, everybody have you heard?
She's gonna buy me a mocking bird
If that mocking bird don't sing,
She's gonna buy me a diamond ring:
And if that diamond ring won't shine
Guess it surely break this poor heart of mine,
And that's the reason why I keep on tellin' everybody sayin'
No, no, no, no, no, no, no, no.

Listen now and understand
She's gonna find me some peace of mind.
And if that peace of mind won't stay,
I'm gonna get myself a better way
I might rise above, I might go below,
Ride with the tide and go with the flow,
And that's the reason why I keep on shouting in your ears, y'all
No, no, no, no, no, no, now, now, baby.

ROCK ON

Words and Music by
DAVID ESSEX

Slowly, but with a funky double-time feeling

(No chords throughout; bass line only)

Hey, did, y' rock 'n' roll?_____ Rock on! Oh, my soul! Hey, did y' boog-ie, too?_

imp

Did ya? Hey, shout sum-mer-time blues, jump up an' down in the blue suede shoes.

Hey, did y' rock 'n' roll? Rock on! And where do we go from here?

Which is the way that's clear? Still look-in' for that

blue jean' mov - ie queen, pret - ti - est girl I ev - er seen.

See her shake on the mov - ie screen, Jim - my Dean! *James Dean.*

D. S. al Coda

And

gliss.

Coda
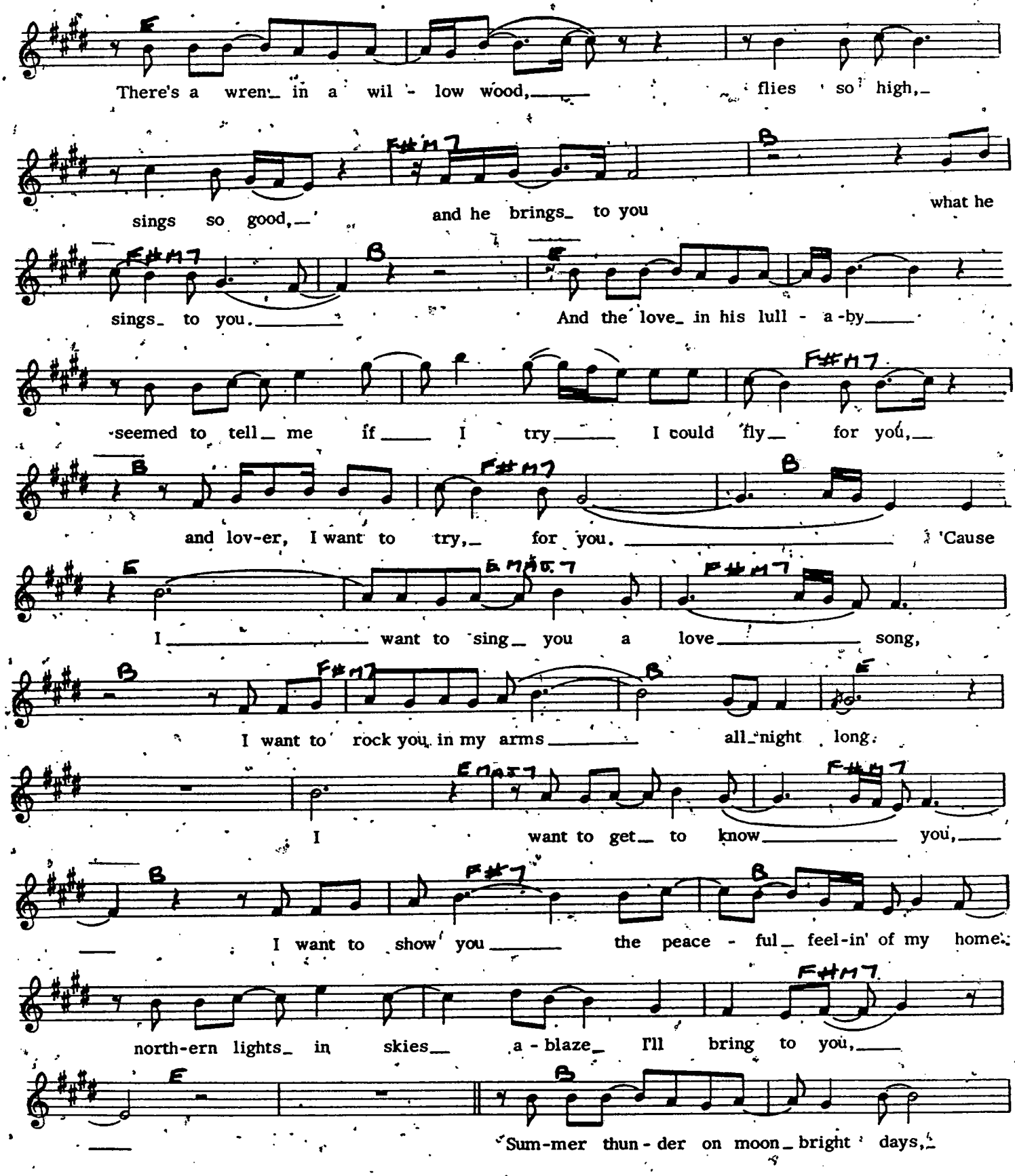
Jim - my Dean!
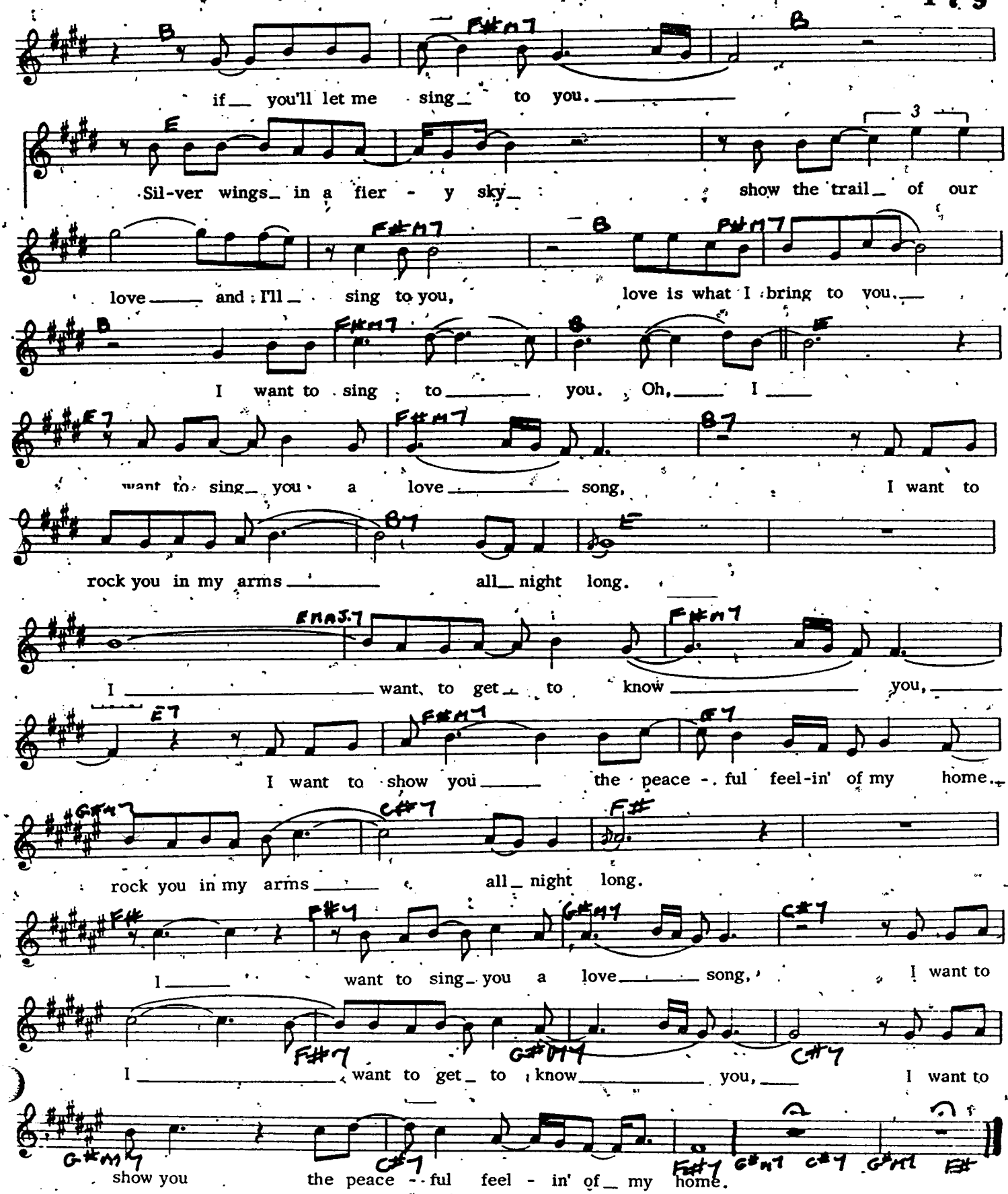
Rock on!

Repeat and fade

Rock

A LOVE SONG

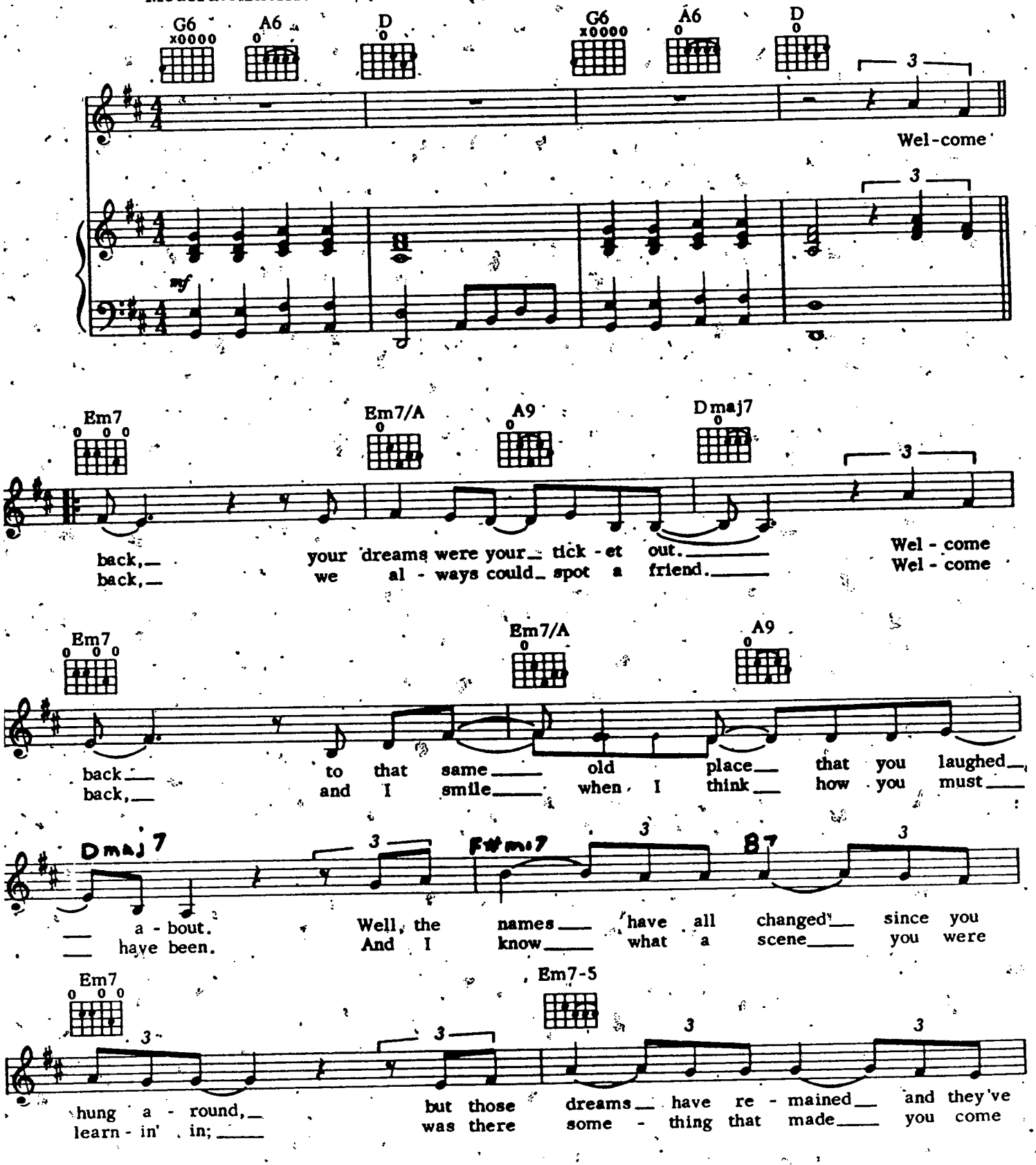

There's a wren in a wil - low wood, flies so high,
sings so good, and he brings to you what he
sings to you. And the love in his lull - a - by
seemed to tell me if I try I could fly for you,
and lov-er, I want to try, for you. 'Cause
I want to sing you a love song,
I want to rock you in my arms all night long.
I want to get to know you,
I want to show you the peace - ful feel-in' of my home.
north-ern lights in skies a - blaze I'll bring to you,
Sum-mer thun - der on moon bright days,

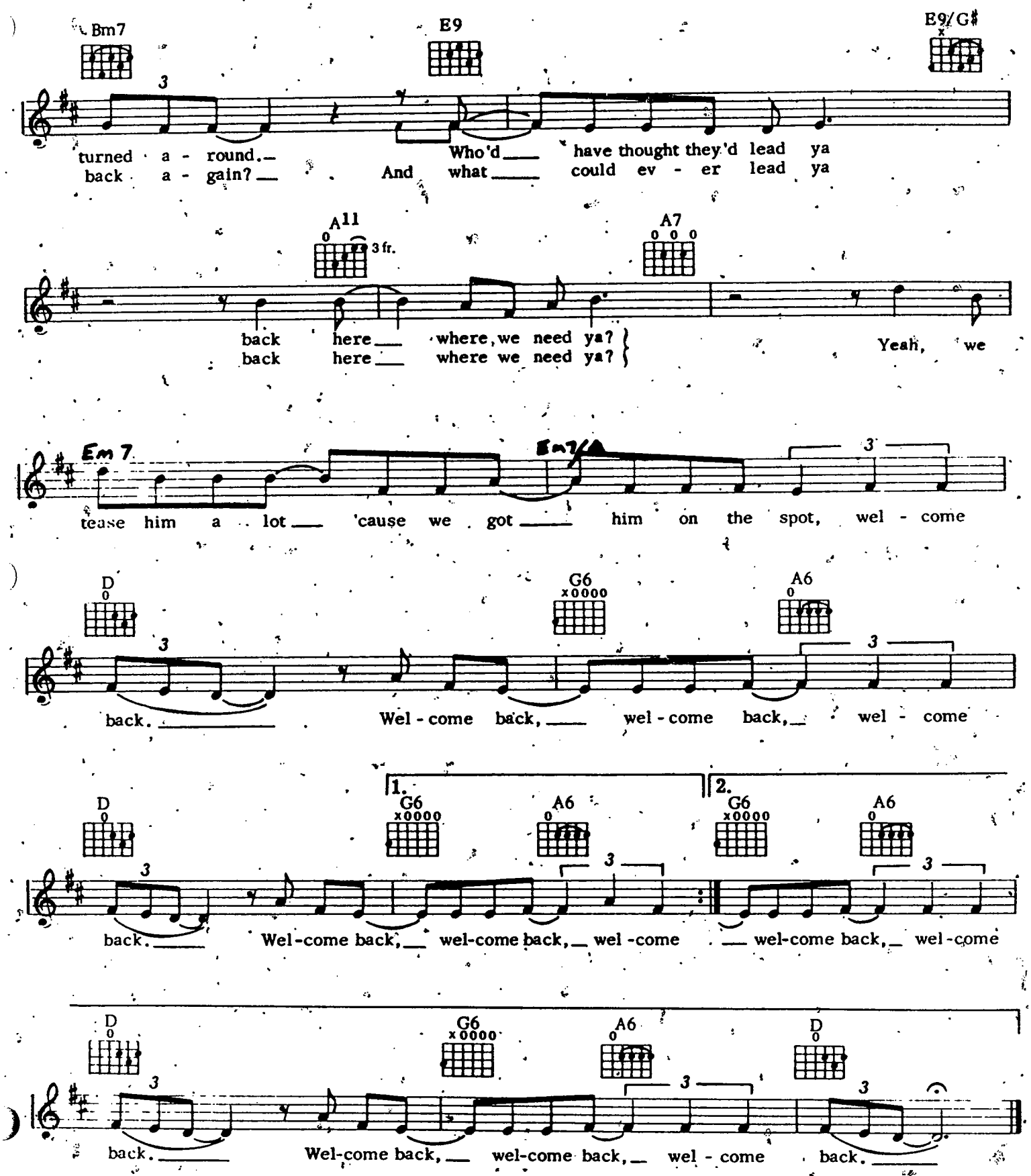

B F#m7 B
if you'll let me sing to you.
E 3
Sil-ver wings in a fier - y sky show the trail of our
F#m7 B F#m7
love and I'll sing to you, love is what I bring to you.
B F#m7 B
I want to sing to you. Oh, I
E7 F#m7 B7
want to sing you a love song, I want to
B7 E
rock you in my arms all night long.
EMAJ7 F#m7
I want to get to know you,
E7 F#m7 E7
I want to show you the peace - ful feel-in' of my home.
G#m7 C#7 F#
rock you in my arms all night long.
F# F#7 G#m7 C#7
I want to sing you a love song, I want to
F#7 G#m7 C#7
I want to get to know you, I want to
G#m7 C#7 F#7 G#m7 C#7 G#m7 E
show you the peace - ful feel - in' of my home.

WELCOME BACK
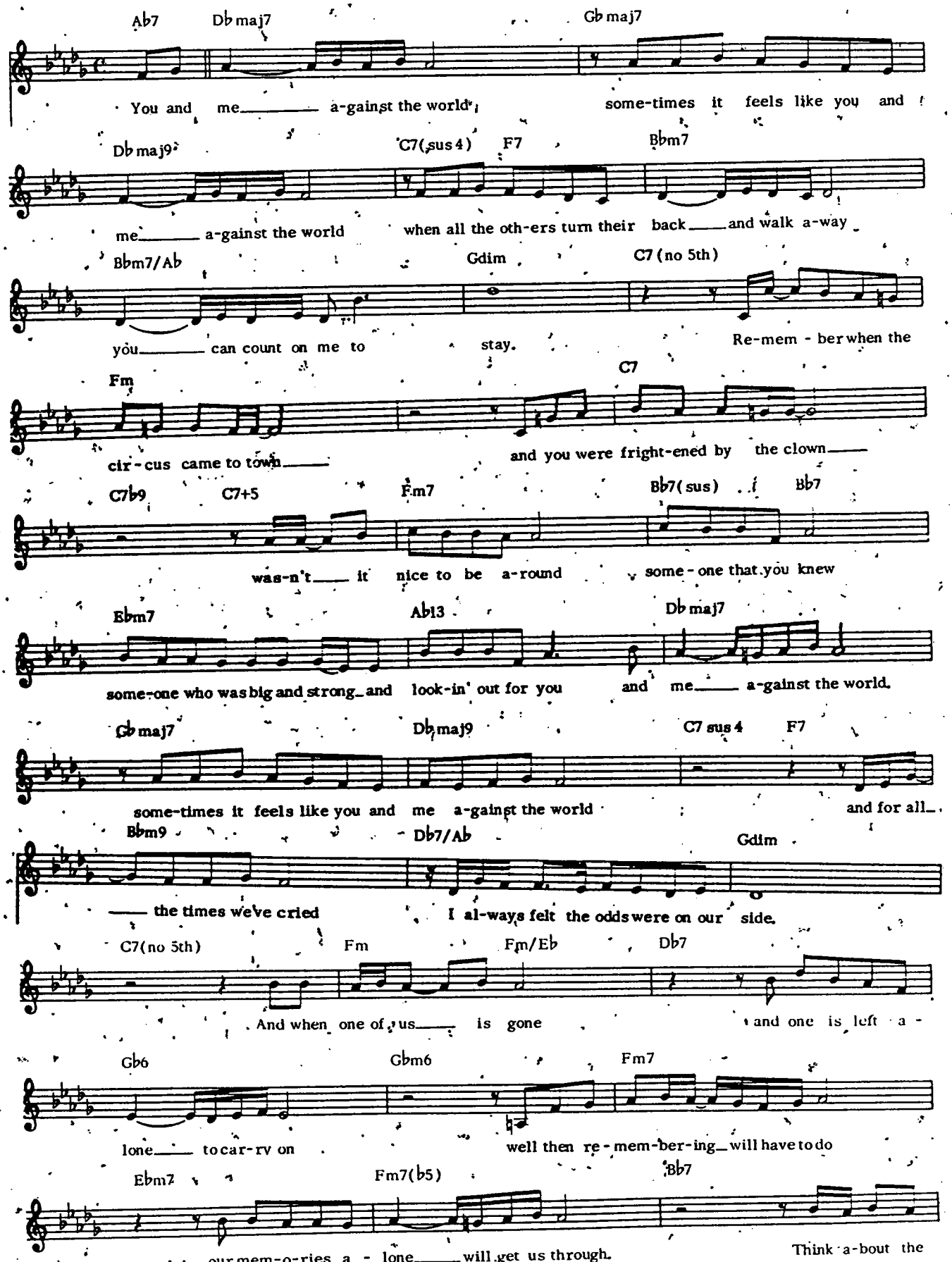
Words and Music by
JOHN SEBASTIAN
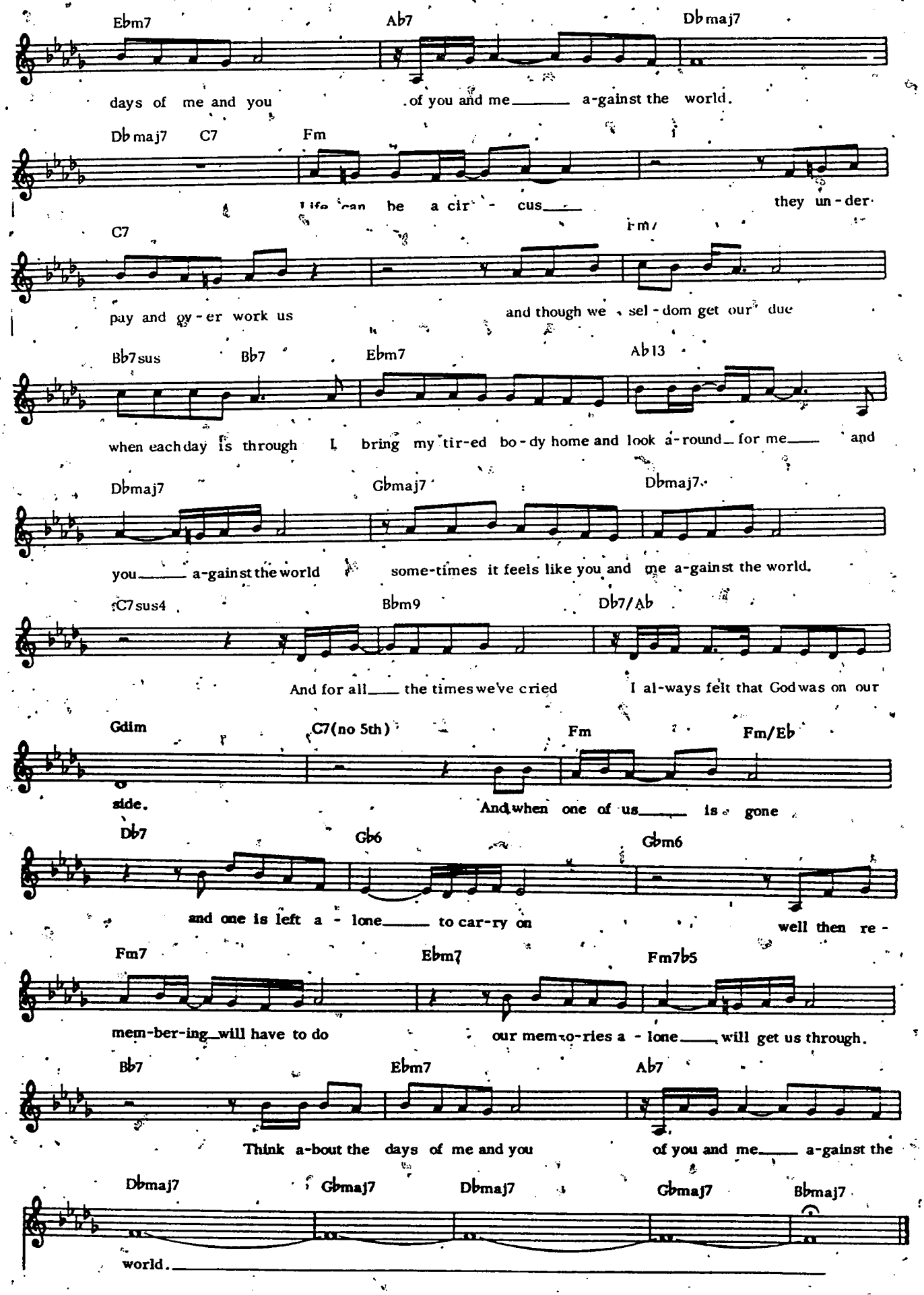
Moderate shuffle beat ($\overset{3}{\square}\!\!\square = \square\!\!\overset{3}{\square}$)




Bm7
E9
E9/G♯
turned a - round.
back a - gain?
Who'd have thought they'd lead ya
And what could ev - er lead ya
A11
3 fr.
A7
back here where, we need ya?
back here where we need ya?
Yeah, we
Em7
Bm7/A
tease him a lot 'cause we got him on the spot, wel - come
D
G6
A6
back.
Wel - come back, wel - come back, wel - come
1.
2.
D
G6
A6
back.
Wel-come back, wel-come back, wel - come
wel-come back, wel-come
D
G6
A6
D
back.
Wel-come back, wel-come back, wel - come back.

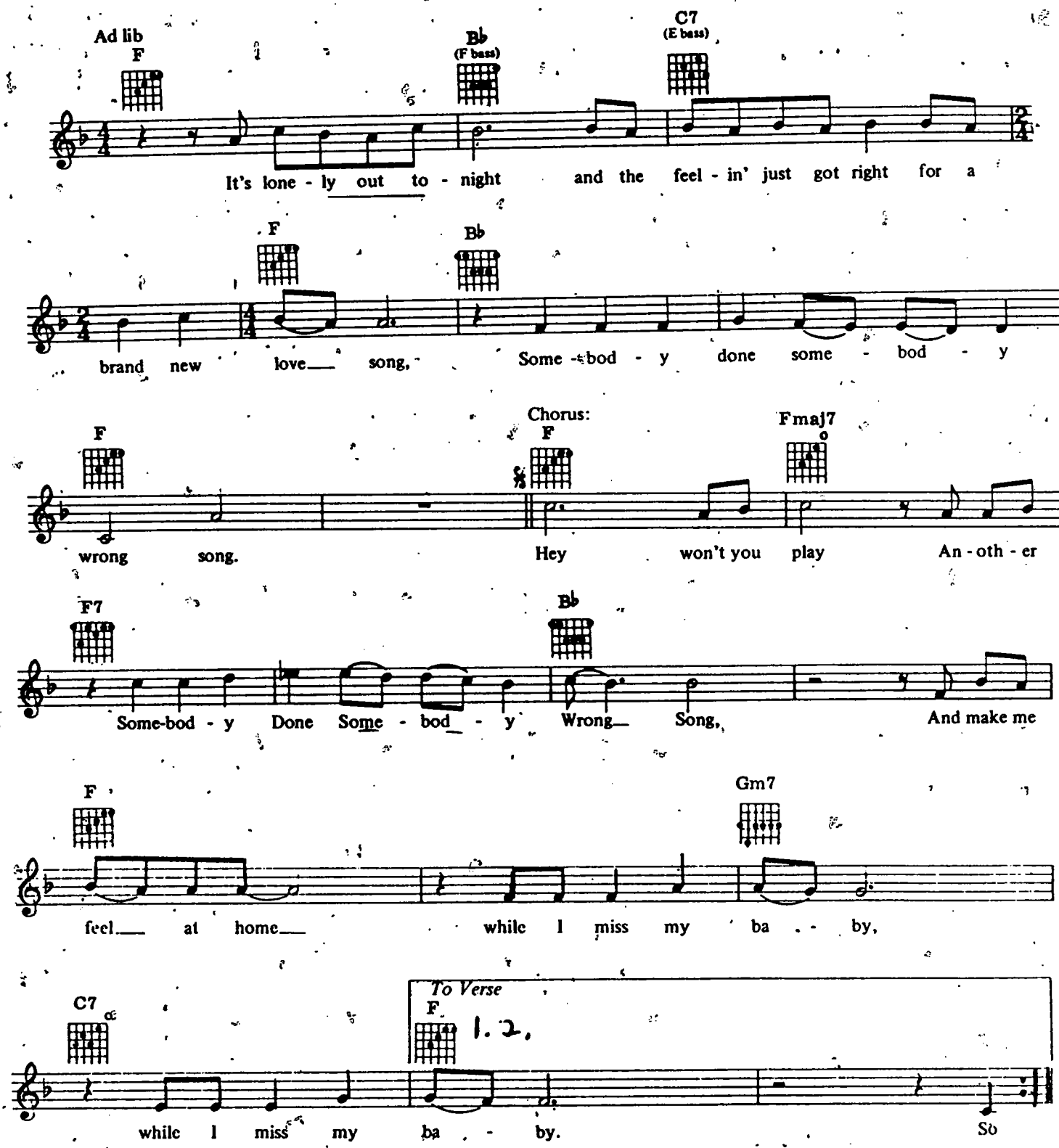
YOU AND ME AGAINST THE WORLD

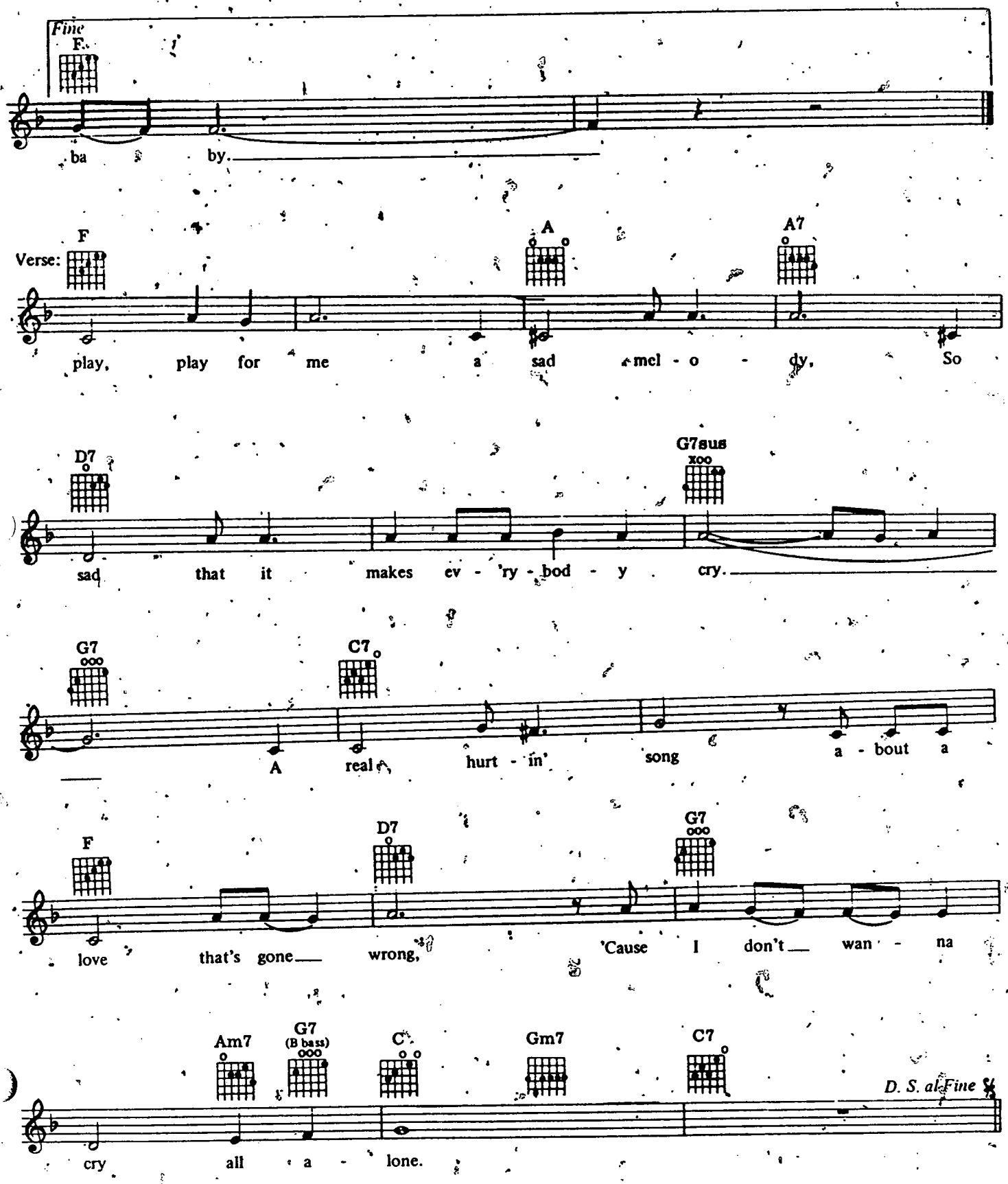



Ebm7 Ab7 Dbmaj7
days of me and you of you and me a-gainst the world.
Dbmaj7 C7 Fm
Life can be a cir - cus they un-der-
C7 Fm7
pay and ov-er work us and though we sel-dom get our due
Bb7sus Bb7 Ebm7 Ab13
when each day is through I bring my tir-ed bo-dy home and look a-round for me and
Dbmaj7 Gbmaj7 Dbmaj7
you a-gainst the world some-times it feels like you and me a-gainst the world.
C7sus4 Bbm9 Db7/Ab
And for all the times we've cried I al-ways felt that God was on our
Gdim C7(no 5th) Fm Fm/Eb
side. And when one of us is gone
Db7 Gb6 Gbm6
and one is left a - lone to car-ry on well then re-
Fm7 Ebm7 Fm7b5
mem-ber-ing will have to do our mem-o-ries a - lone will get us through.
Bb7 Ebm7 Ab7
Think a-bout the days of me and you of you and me a-gainst the
Dbmaj7 Gbmaj7 Dbmaj7 Gbmaj7 Bbmaj7
world.

(HEY; WON'T YOU PLAY)

ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG
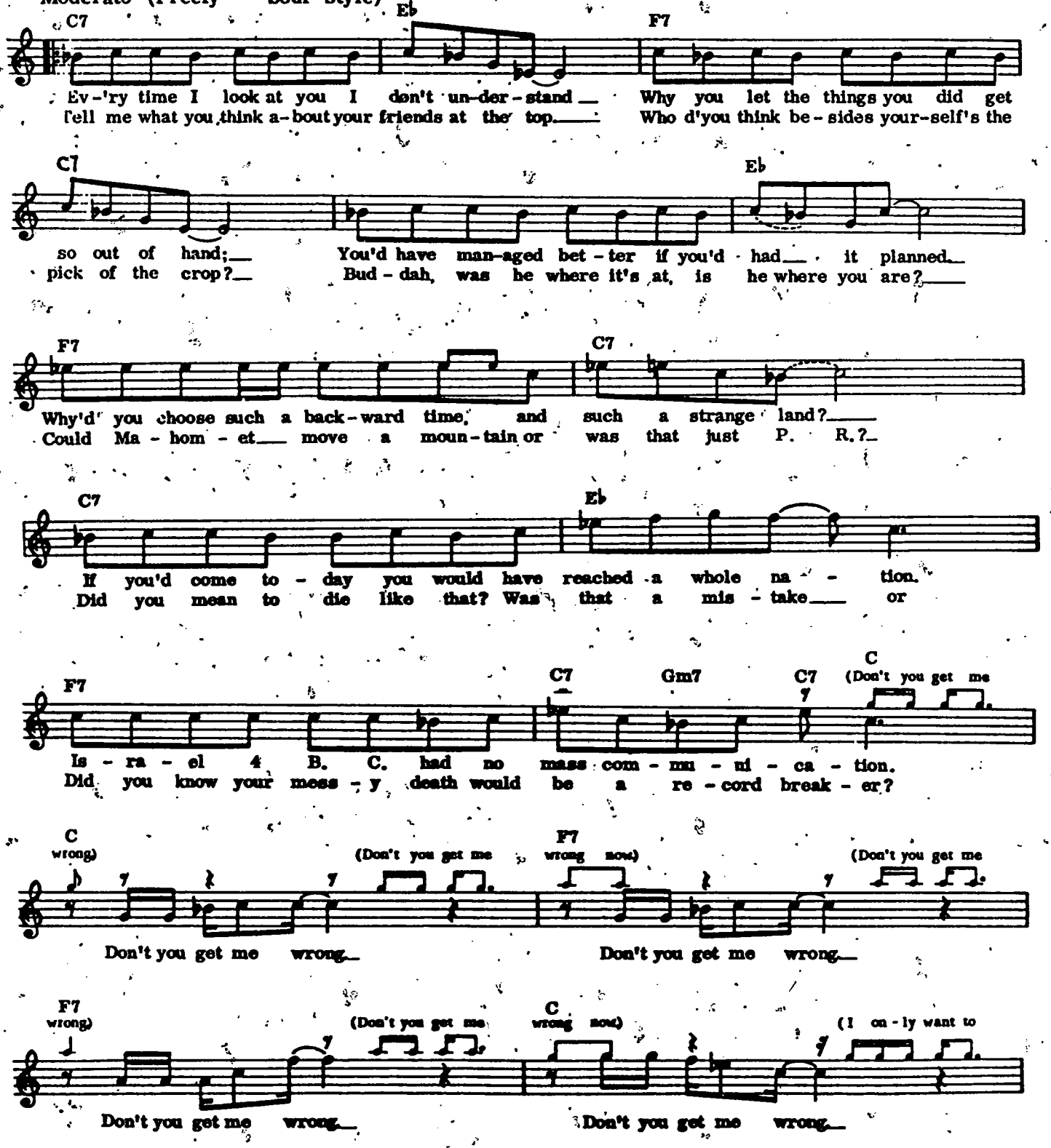


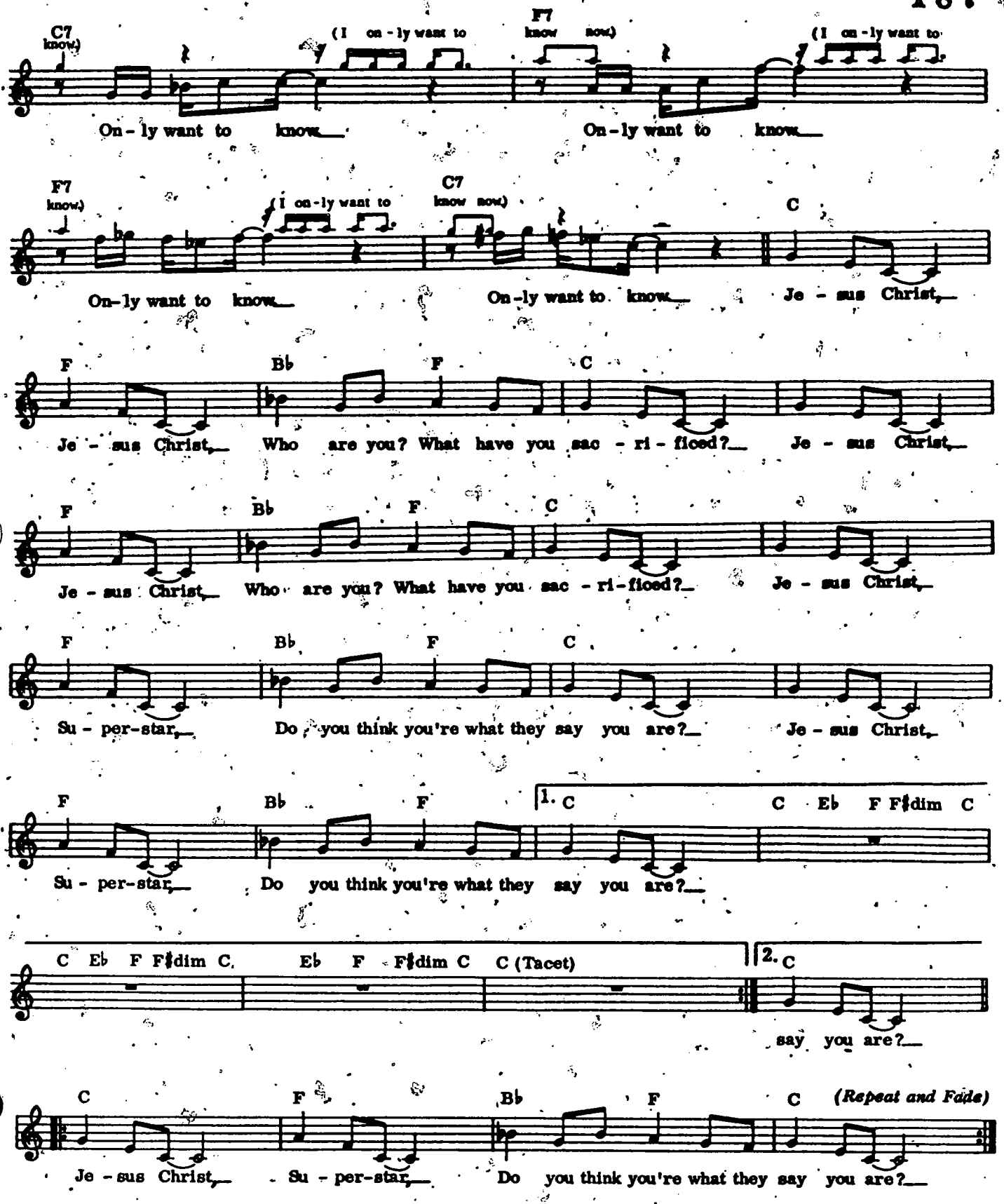

Fine
F
ba by.
Verse:
F
A
A7
play, play for me a sad mel - o - dy, So
D7
G7sus
sad that it makes ev - 'ry - bod - y cry.
G7
C7
A real hurt - in' song a - bout a
F
D7
G7
love that's gone wrong, 'Cause I don't wan - na
Am7
G7
(B bass)
C
Gm7
C7
D. S. al Fine
cry all a - lone.

SUPERSTAR

(From the Rock Opera "Jesus Christ")

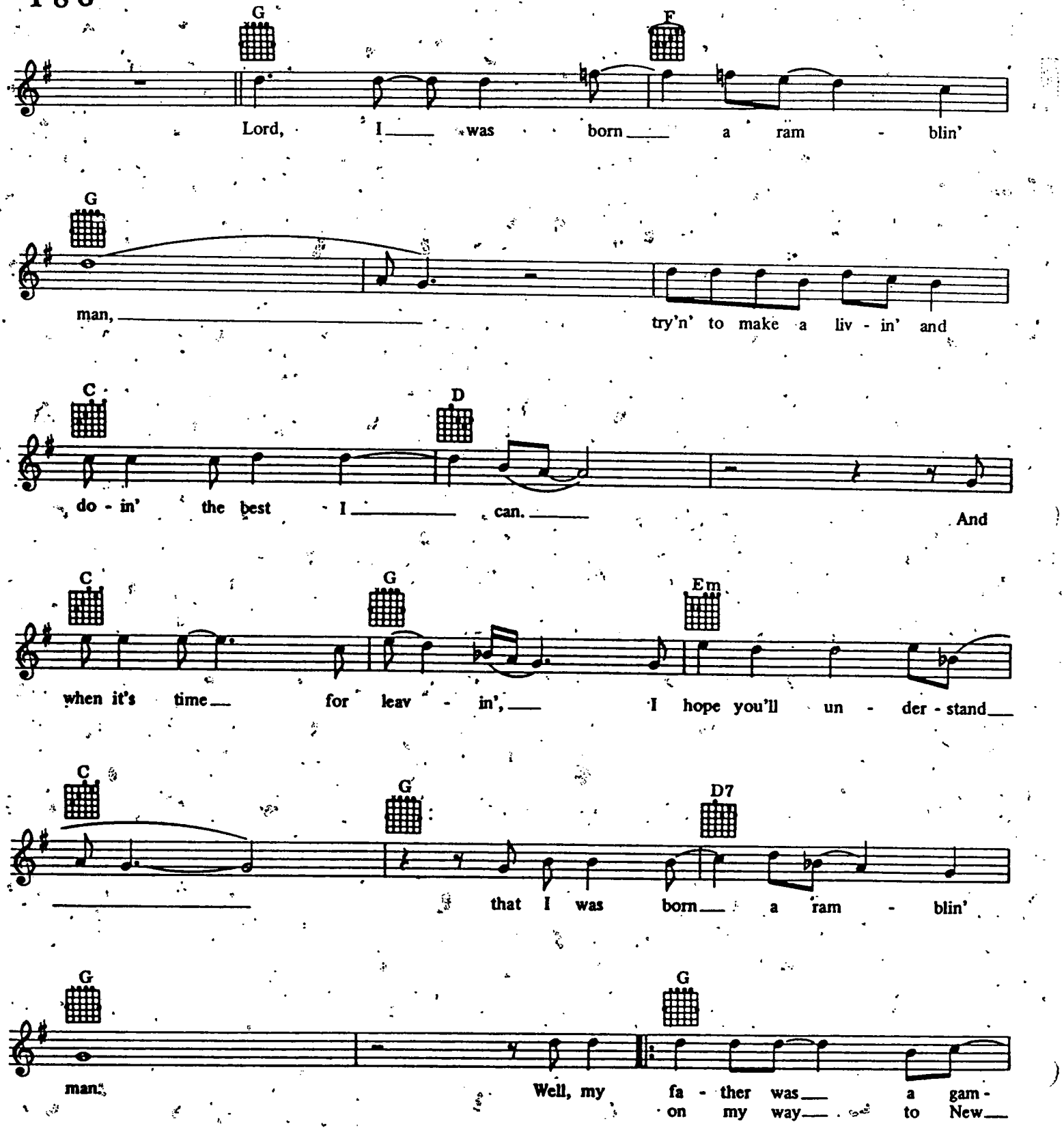
Moderato (Freely — 'Soul' style)

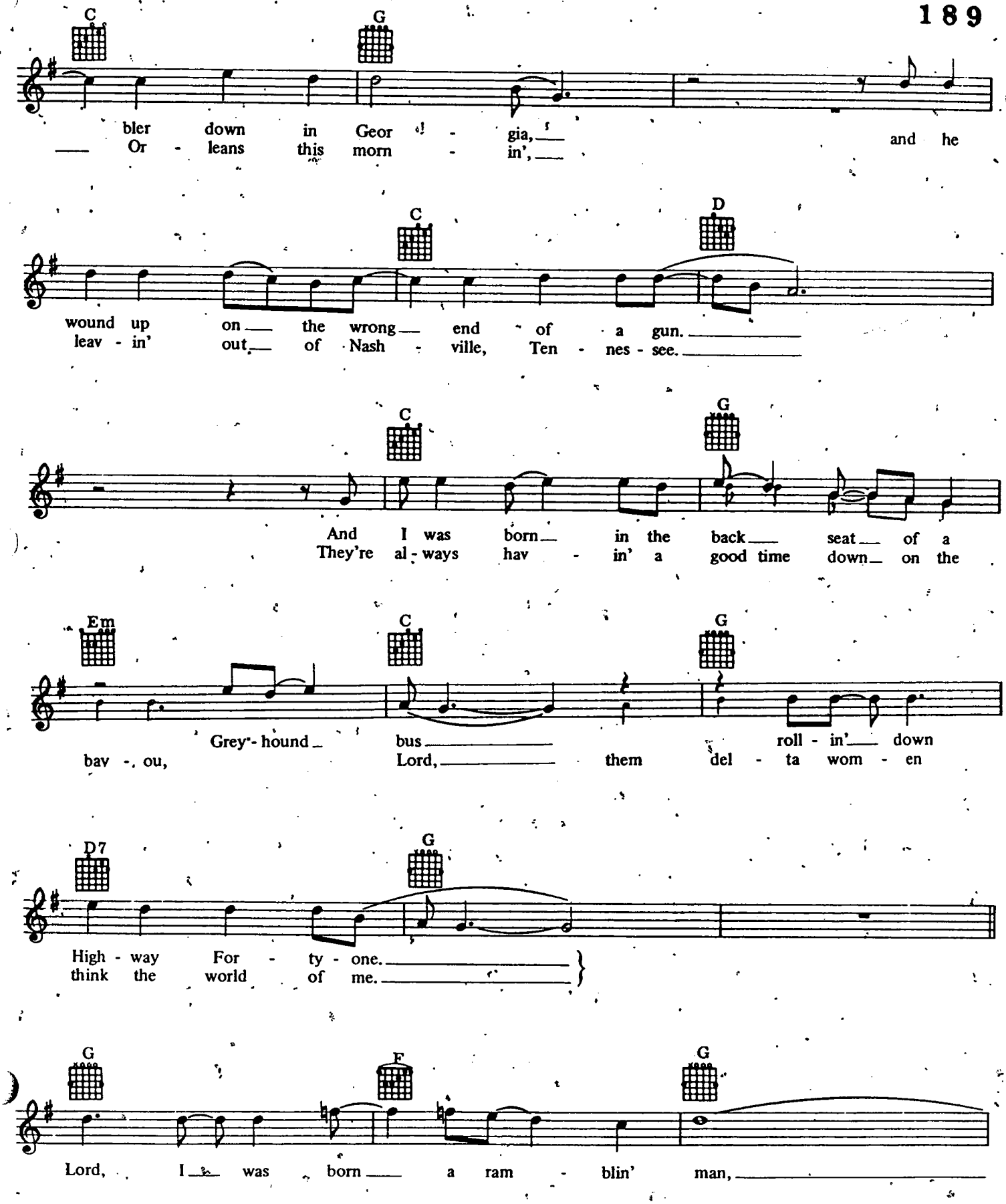


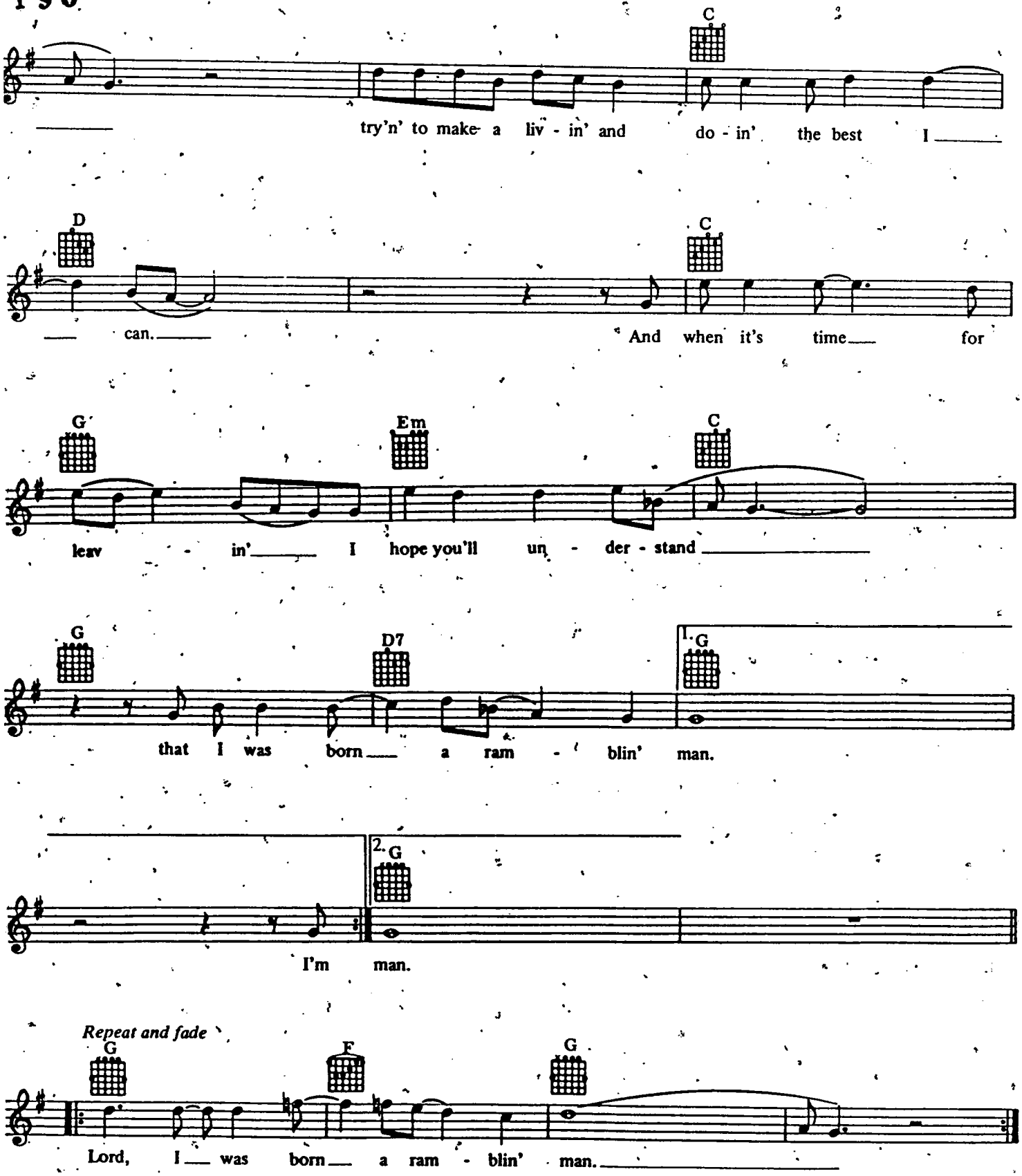

C7
know)
(I on-ly want to
F7
know now)
(I on-ly want to
On-ly want to know
On-ly want to know
F7
know)
(I on-ly want to
C7
know now)
C
On-ly want to know
On-ly want to know
Je-sus Christ,
F
Bb
F
C
Je-sus Christ, Who are you? What have you sac-ri-ficed? Je-sus Christ,
F
Bb
F
C
Je-sus Christ, Who are you? What have you sac-ri-ficed? Je-sus Christ,
F
Bb
F
C
Su-per-star, Do you think you're what they say you are? Je-sus Christ,
F
Bb
F
1. C
C Eb F F♯dim C
Su-per-star, Do you think you're what they say you are?
C Eb F F♯dim C
Eb F F♯dim C
C (Tacet)
2. C
say you are?
C
F
Bb
F
C
(Repeat and Fade)
Je-sus Christ, Su-per-star, Do you think you're what they say you are?

RAMBLIN' MAN

188

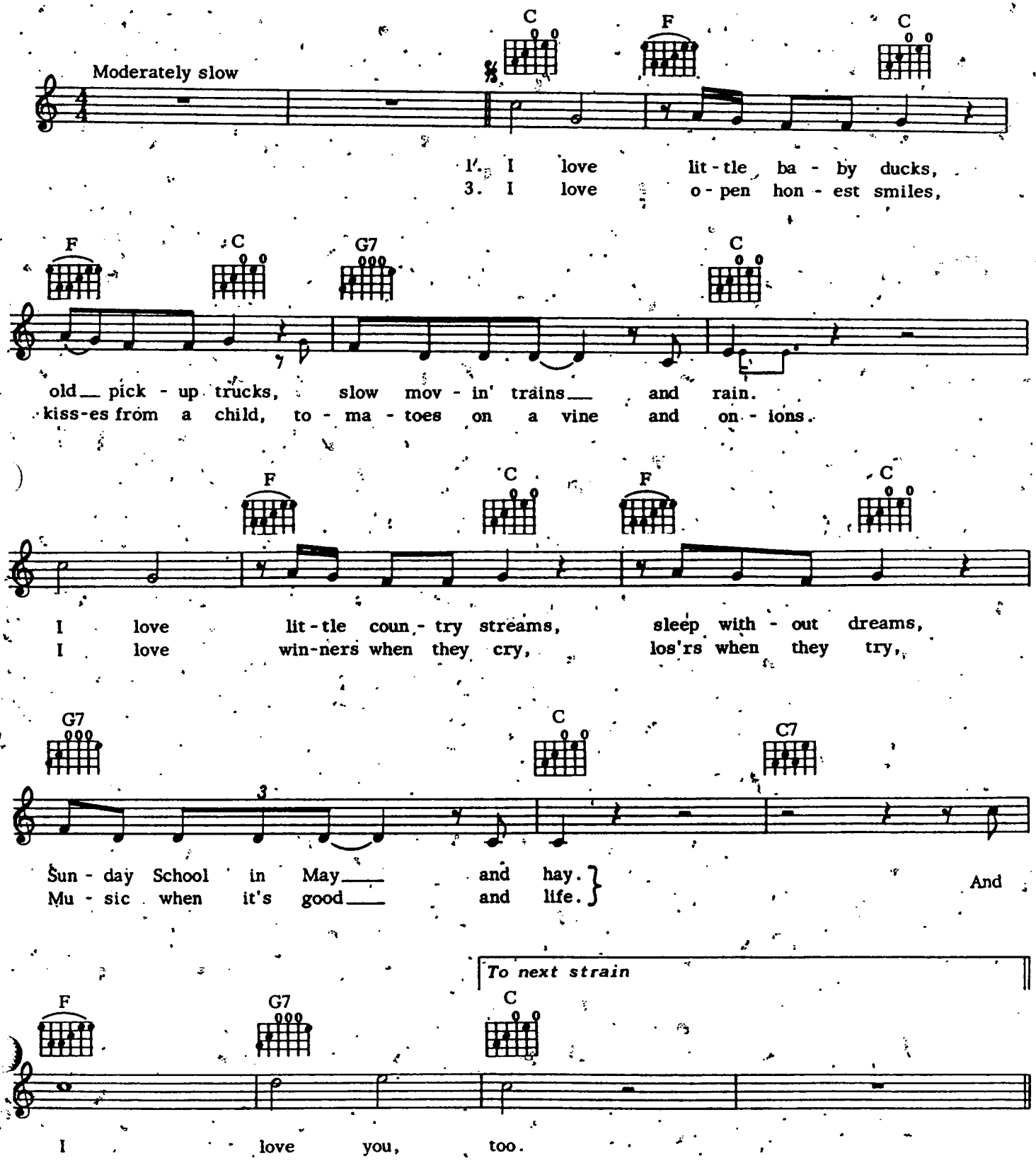



C
G
bler down in Geor - gia,
Or - leans this morn - in',
and he
C
D
wound up on the wrong end of a gun.
leav - in' out of Nash - ville, Ten - nes - see.
C
G
And I was born in the back seat of a
They're al - ways hav - in' a good time down on the
Em
C
G
Grey - hound bus roll - in' down
bay - ou, Lord, them del - ta wom - en
D7
G
High - way For - ty - one.
think the world of me.
G
F
G
Lord, I was born a ram - blin' man,


C
try'n' to make a liv - in' and do - in' the best I
D
C
can.
And when it's time for
G
Em
C
leav - in' I hope you'll un - der - stand
G
D7
1. G
that I was born a ram - blin' man.
2. G
I'm man.
Repeat and fade
G
F
G
Lord, I was born a ram - blin' man.
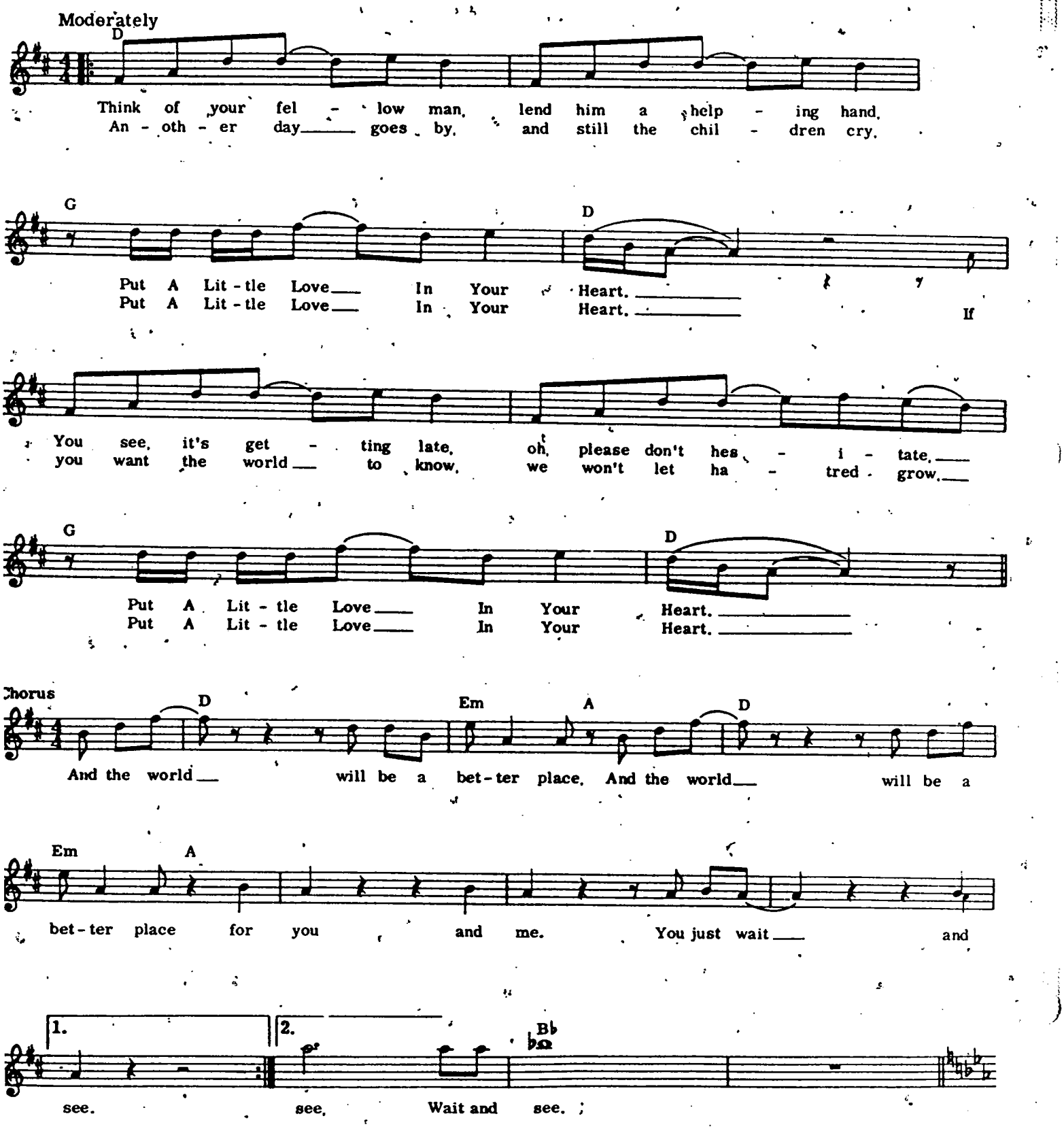
I LOVE

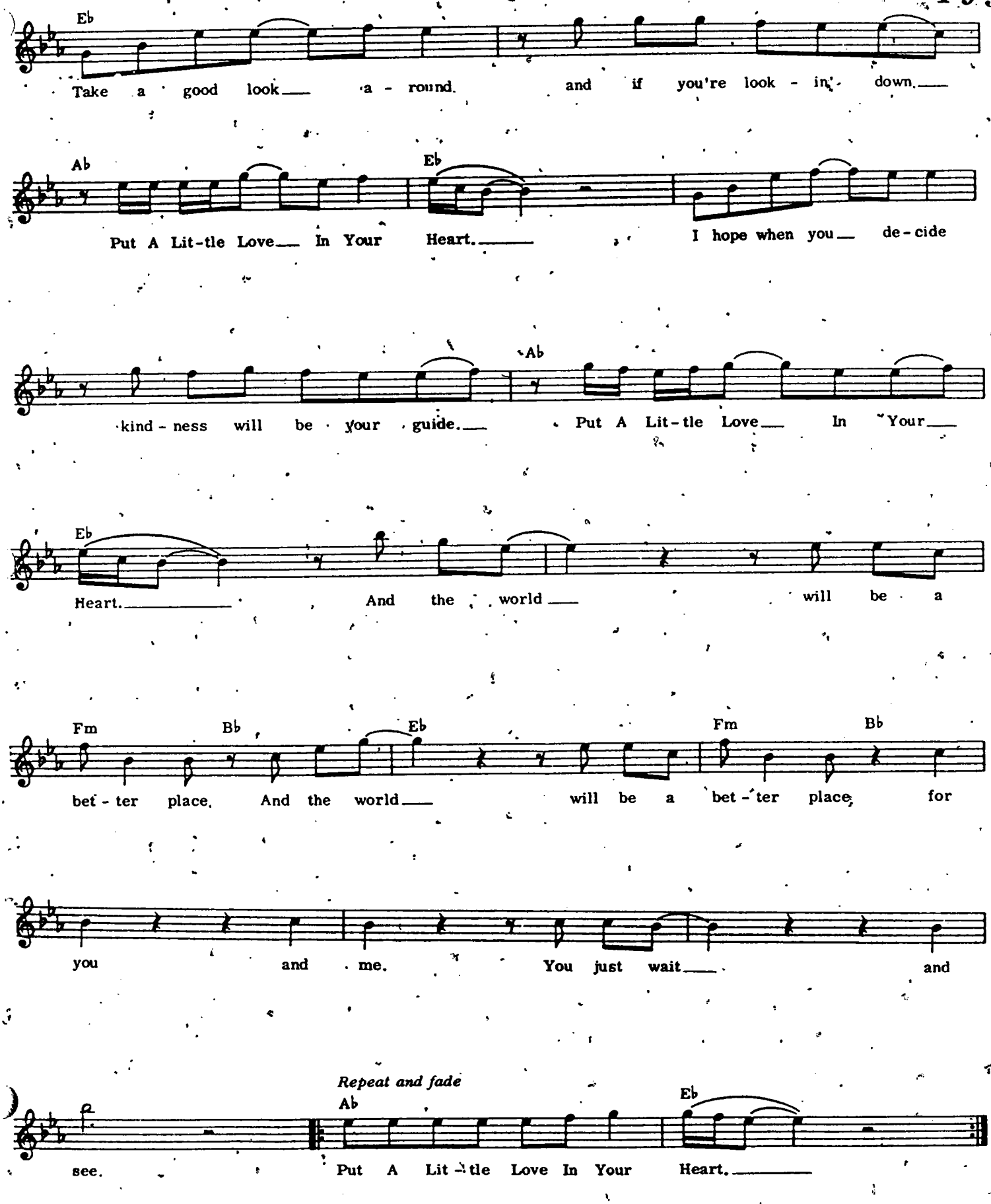
Words and Music by
TOM T. HALL



Recorded by JACKIE DE SHANNON on IMPERIAL Records

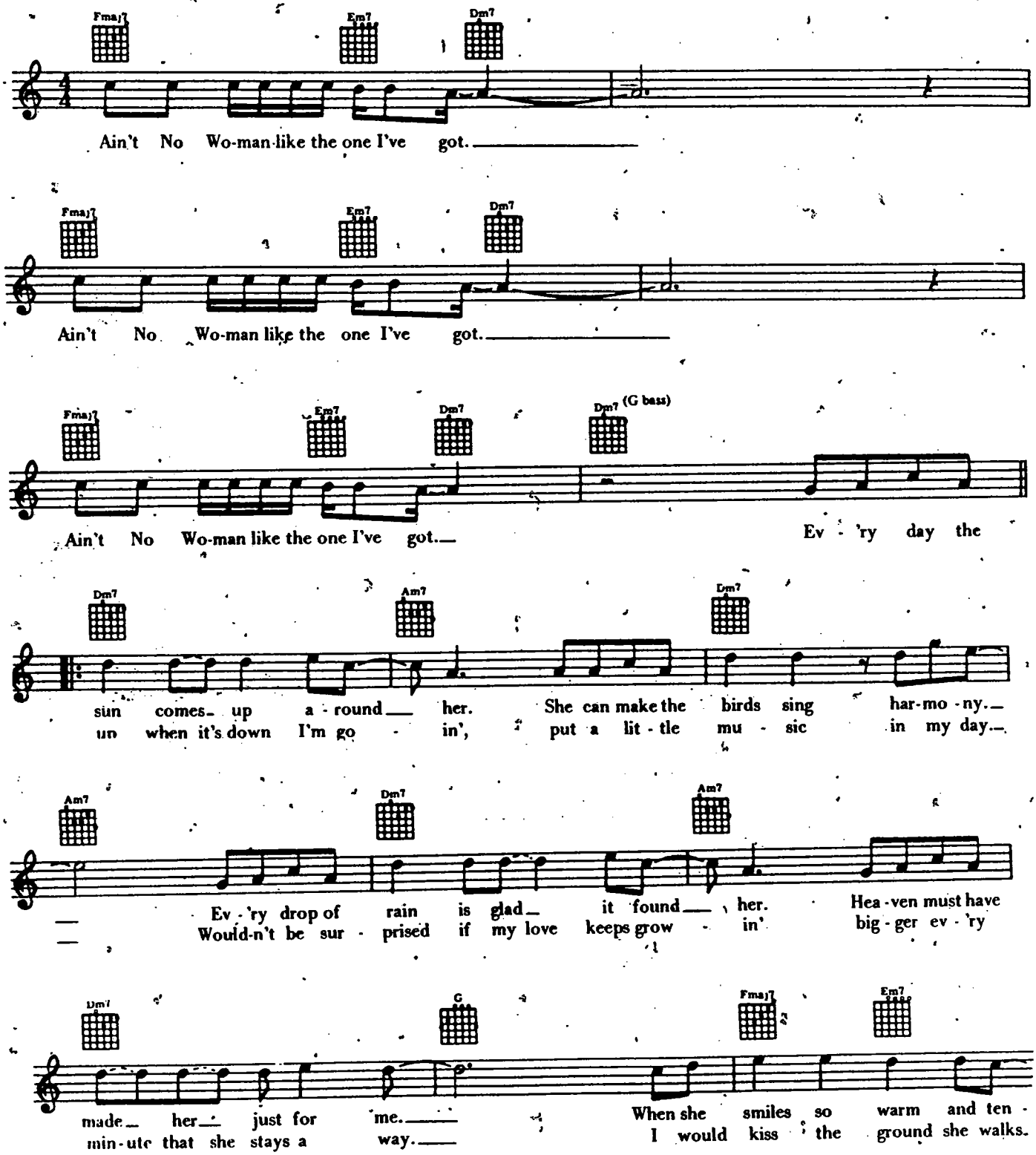
192 PUT A LITTLE LOVE IN YOUR HEART

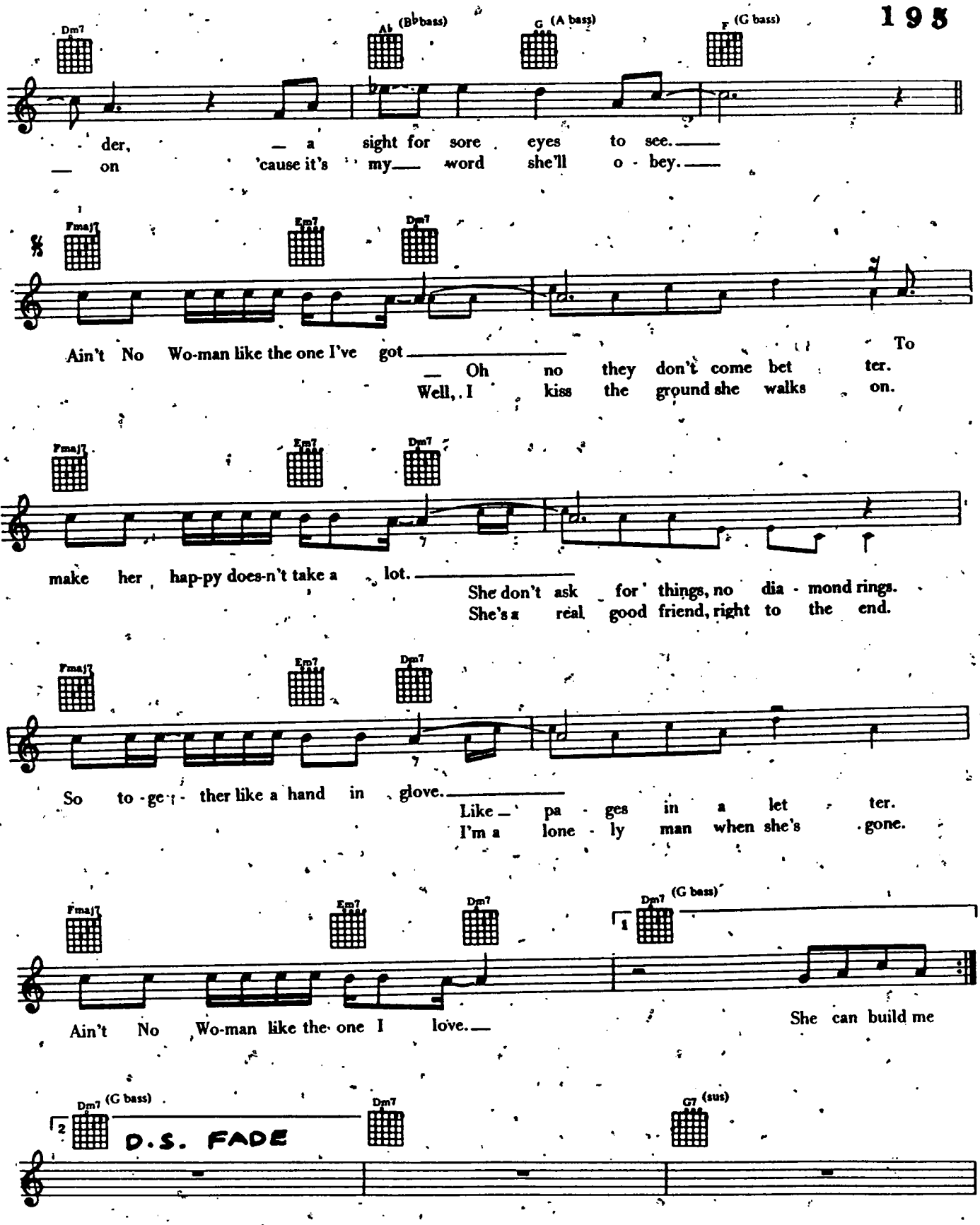



Eb
Take a good look a - round. and if you're look - in' down.
Ab
Eb
Put A Lit-tle Love In Your Heart. I hope when you de-cide
Ab
kind - ness will be your guide. Put A Lit-tle Love In Your
Eb
Heart. And the world will be a
Fm
Bb
Eb
Fm
Bb
bet - ter place. And the world will be a bet - ter place for
you and me. You just wait and
Repeat and fade
Ab
Eb
see. Put A Lit-tle Love In Your Heart.

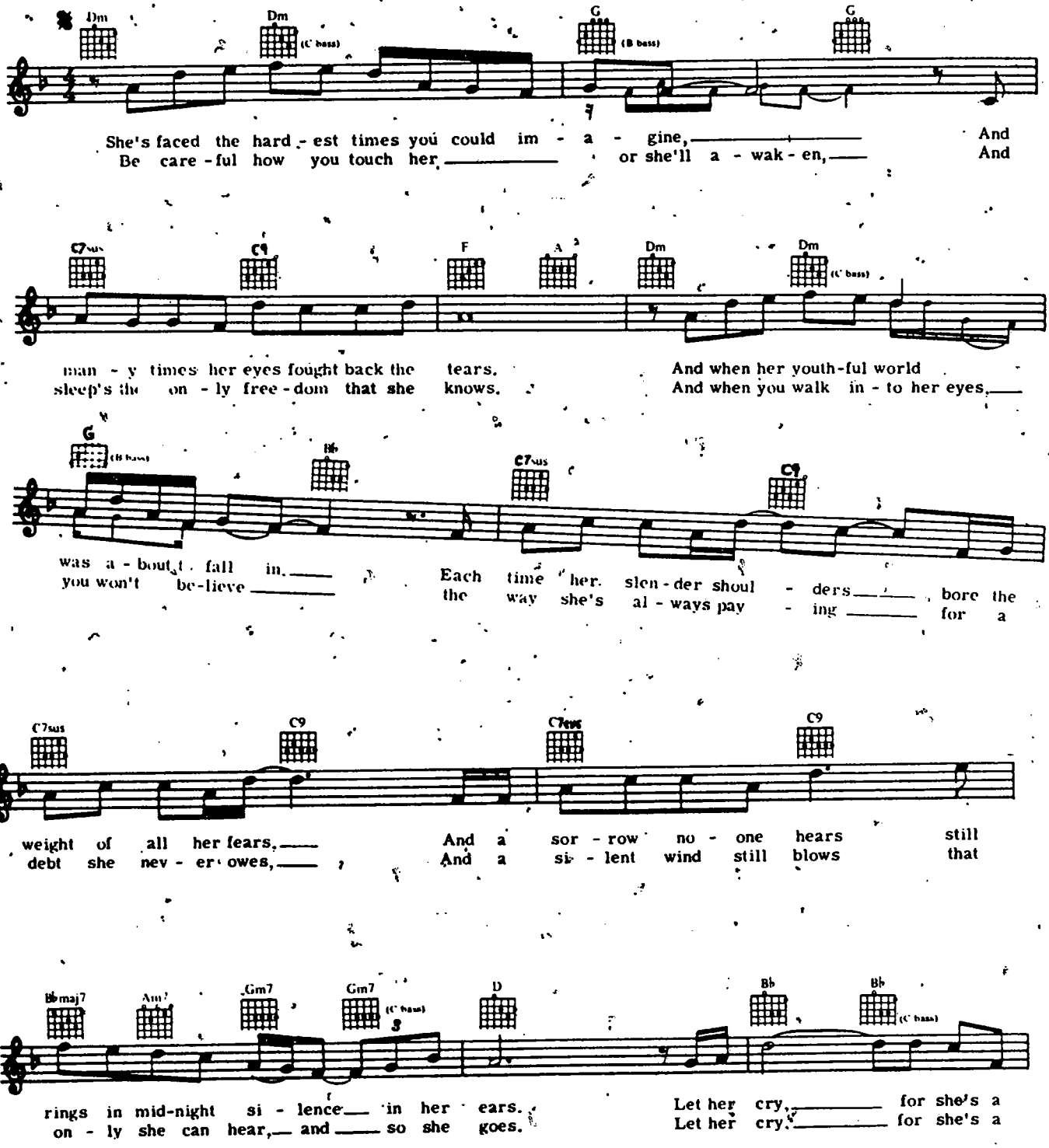
As Recorded by THE FOUR TOPS on ABC/Dunhill Records

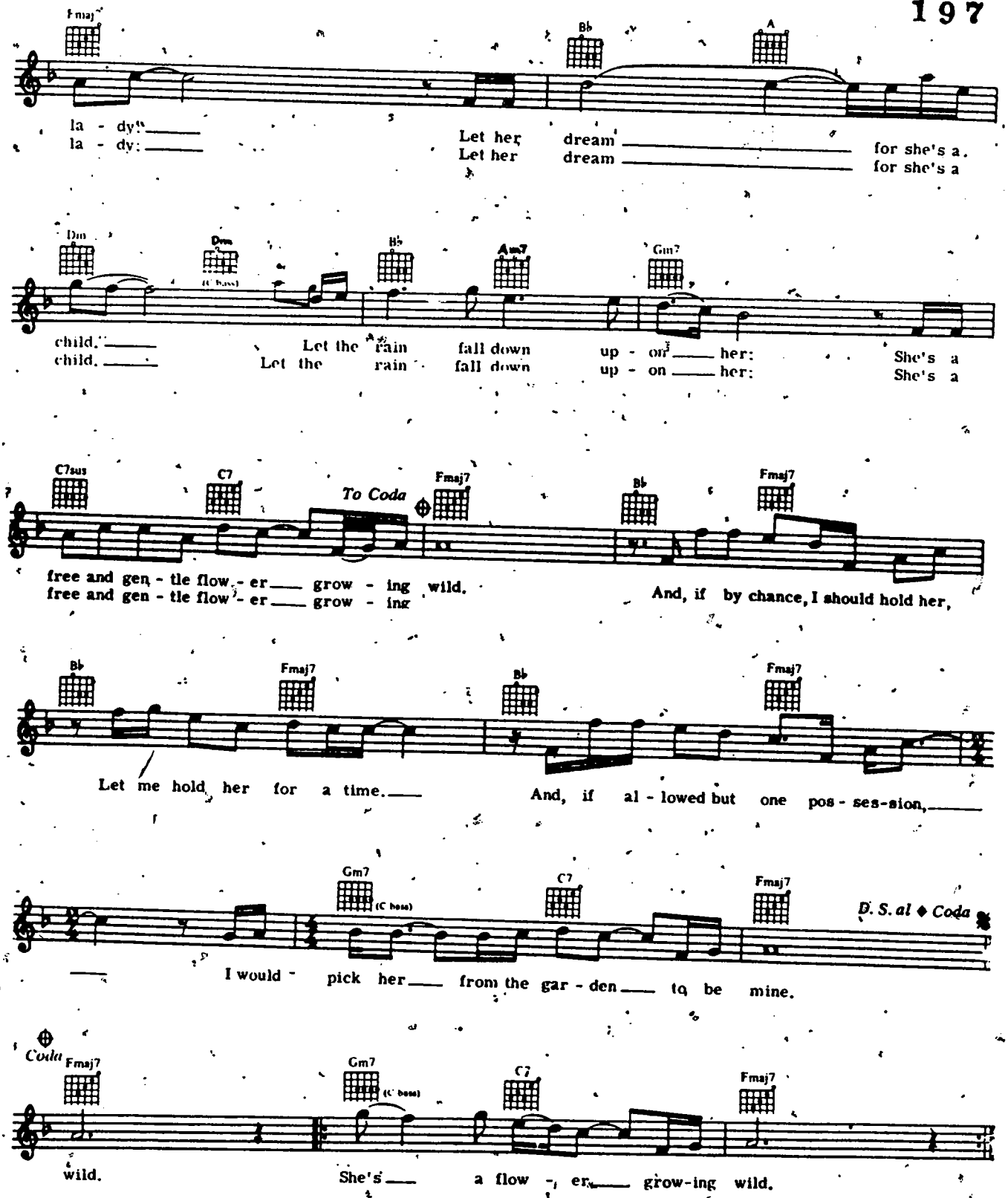
AIN'T NO WOMAN
(LIKE THE ONE I'VE GOT)




Dm7
Ab (Bb bass)
G (A bass)
F (G bass)
der, — a sight for sore eyes to see.
— on 'cause it's my word she'll o - bey.
Fmaj7
Em7
Dm7
Ain't No Wo-man like the one I've got
— Oh no they don't come bet ter.
Well, I kiss the ground she walks on.
To
make her hap-py does-n't take a lot.
She don't ask for things, no dia - mond rings.
She's a real good friend, right to the end.
So to - ge - ther like a hand in glove.
Like pa - ges in a let ter.
I'm a lone - ly man when she's gone.
1
Ain't No Wo-man like the one I love.
She can build me
2
D.S. FADE
G7 (sus)

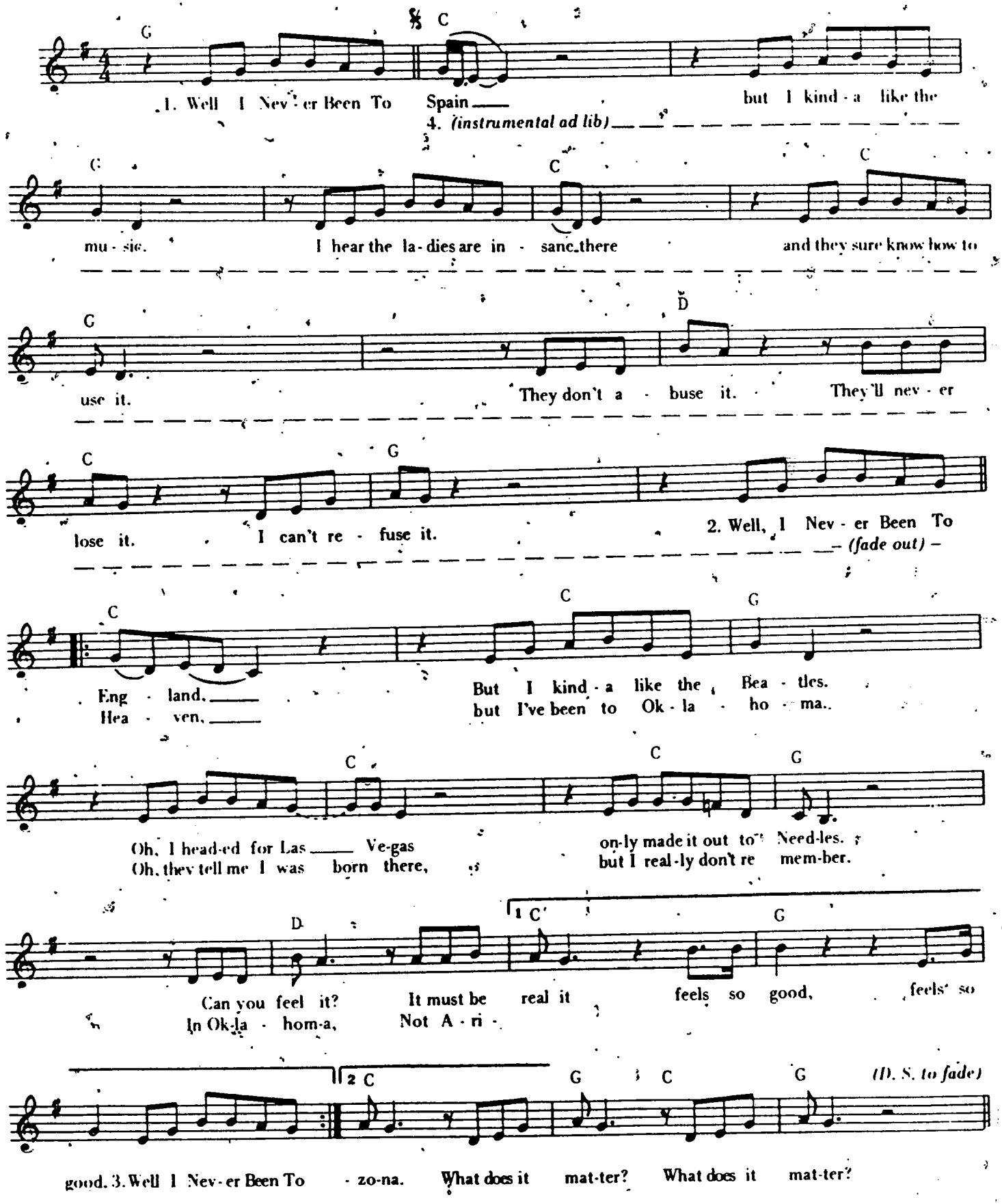
WILDFLOWER


Dm
Dm
(C bass)
G
(B bass)
G
She's faced the hard - est times you could im - a - gine, And
Be care - ful how you touch her or she'll a - wak - en, And
C7sus
C9
F
A
Dm
Dm
(C bass)
man - y times her eyes fought back the tears. And when her youth-ful world
sleep's the on - ly free - dom that she knows. And when you walk in - to her eyes,
G
(B bass)
Bb
C7sus
C9
was a - bout t fall in. Each time her slen - der shoul - ders bore the
you won't be-lieve the way she's al - ways pay - ing for a
C7sus
C9
C7sus
C9
weight of all her fears, And a sor - row no - one hears still
debt she nev - er owes, And a si - lent wind still blows that
Bbmaj7
Am7
Gm7
Gm7
(C bass)
D
Bb
Bb
(C bass)
rings in mid-night si - lence in her ears. Let her cry, for she's a
on - ly she can hear, and so she goes. Let her cry, for she's a


Fmaj7
Bb
A
la - dy:
la - dy:
Let her dream for she's a.
Let her dream for she's a
Dm
Dm
(C bass)
Bb
Am7
Gm7
child.
child.
Let the rain fall down up - on her:
Let the rain fall down up - on her:
She's a
She's a
C7sus
C7
To Coda
Fmaj7
Bb
Fmaj7
free and gen - tle flow - er grow - ing wild.
free and gen - tle flow - er grow - ing
And, if by chance, I should hold her,
Bb
Fmaj7
Bb
Fmaj7
Let me hold her for a time.
And, if al - lowed but one pos - ses - sion,
Gm7
(C bass)
C7
Fmaj7
D. S. al ♦ Coda
I would - pick her from the gar - den to be mine.
Coda
Fmaj7
Gm7
(C bass)
C7
Fmaj7
wild.
She's a flow - er grow-ing wild.
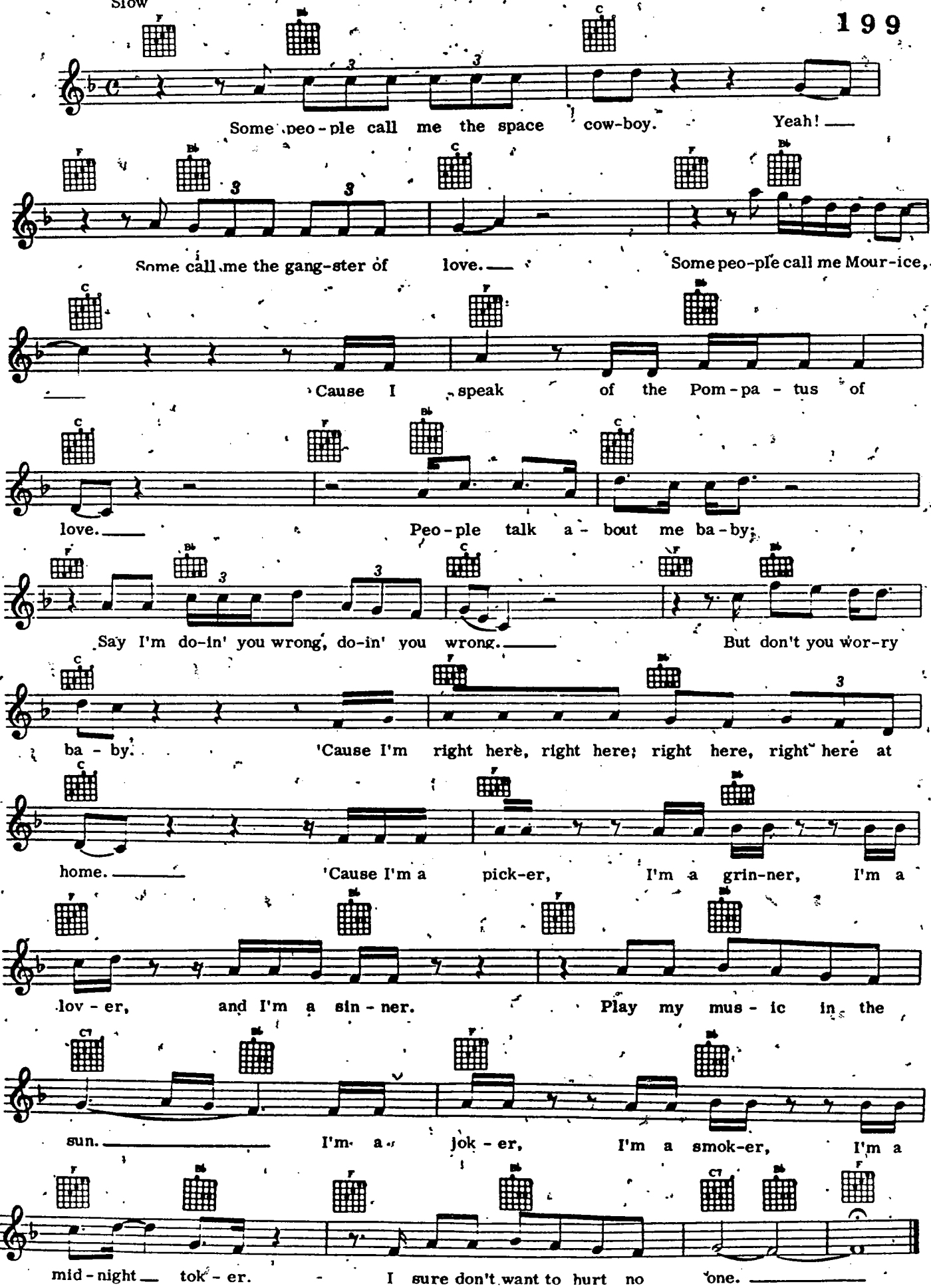
Recorded by THREE DOG NIGHT on DUNHILL Records

198 NEVER BEEN TO SPAIN



THE JOKER

Slow

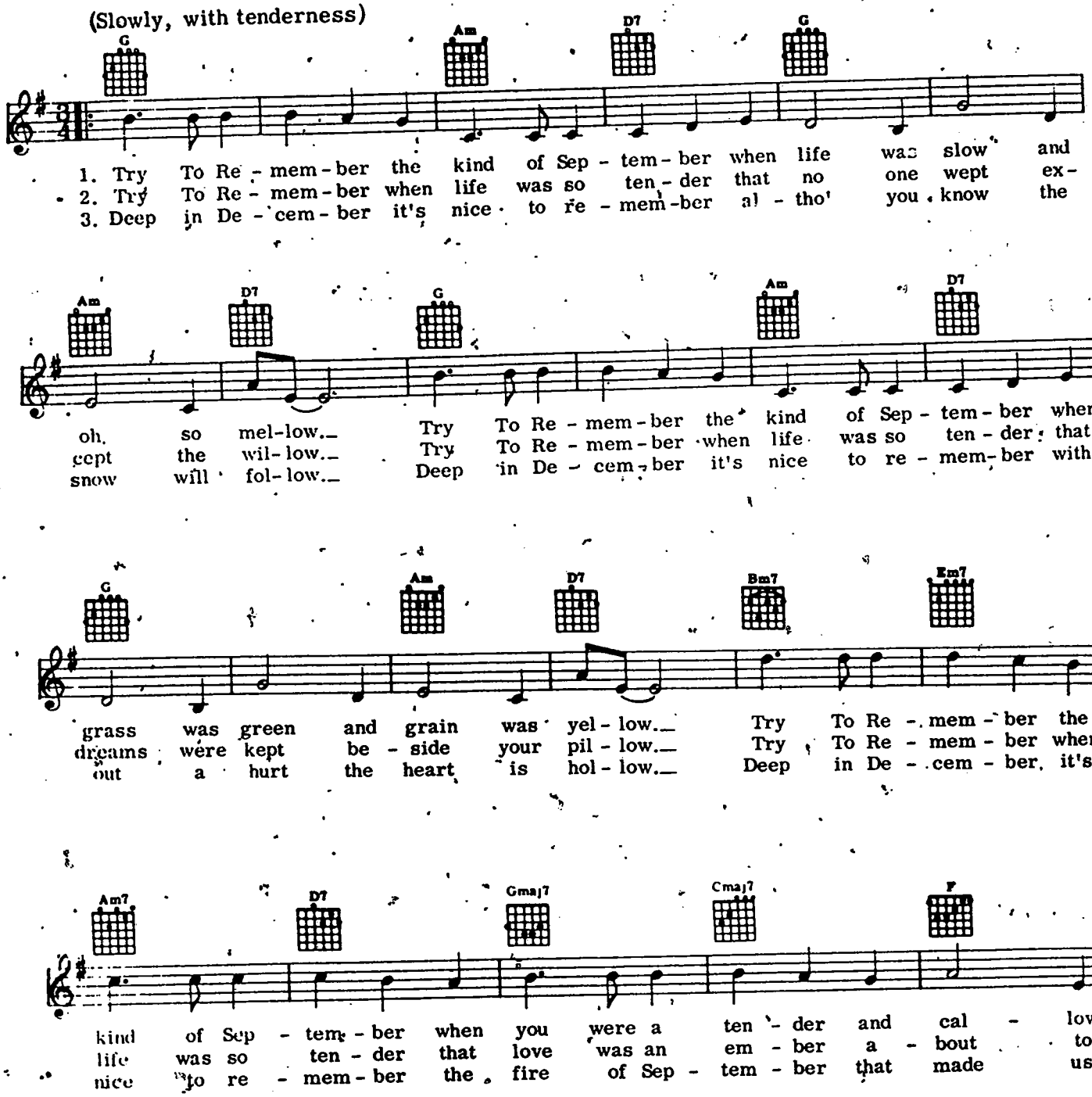


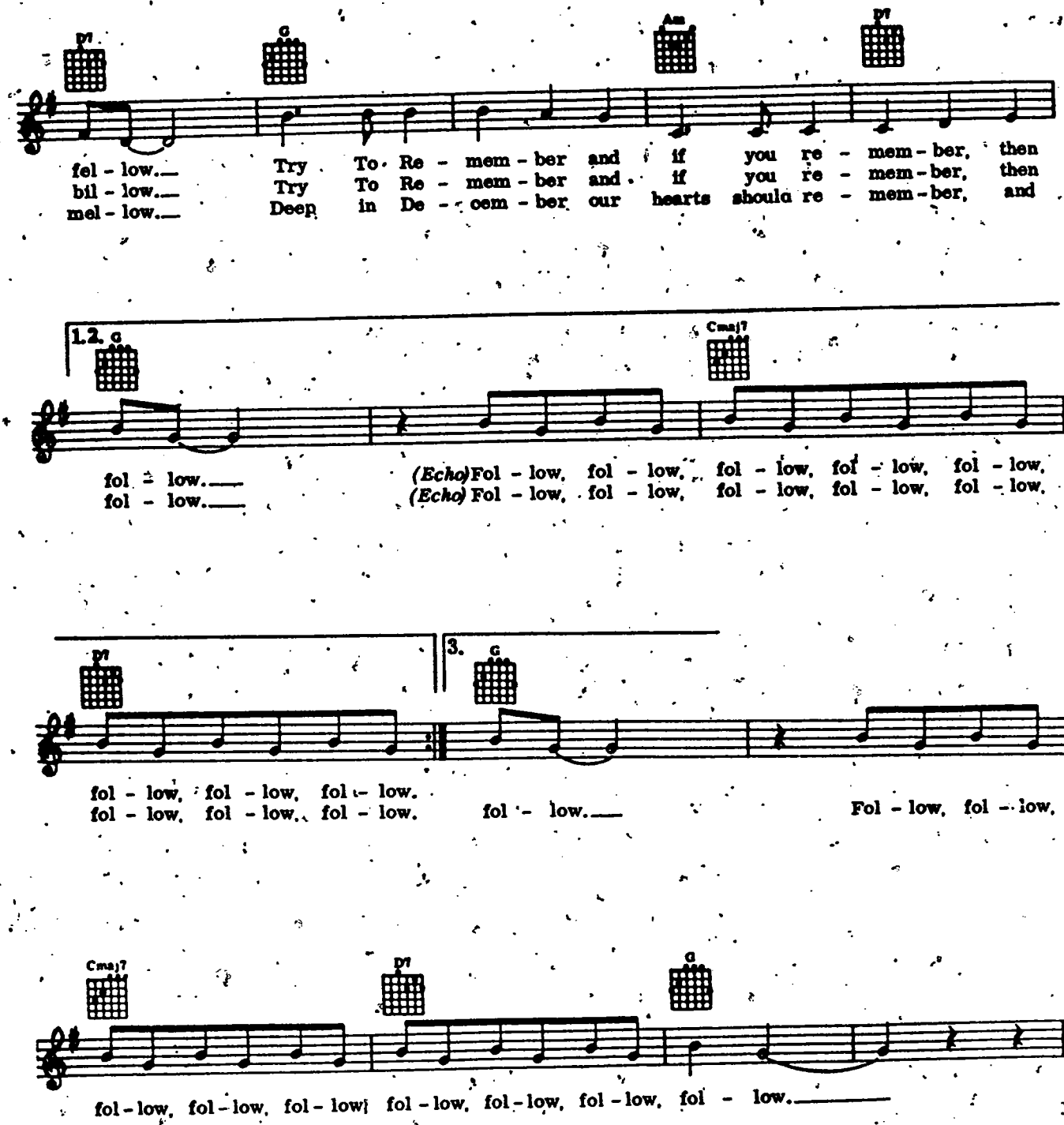
From the musical play "The Fantasticks"

Try to Remember

Lyrics by Tom Jones
Music by Harvey Schmidt
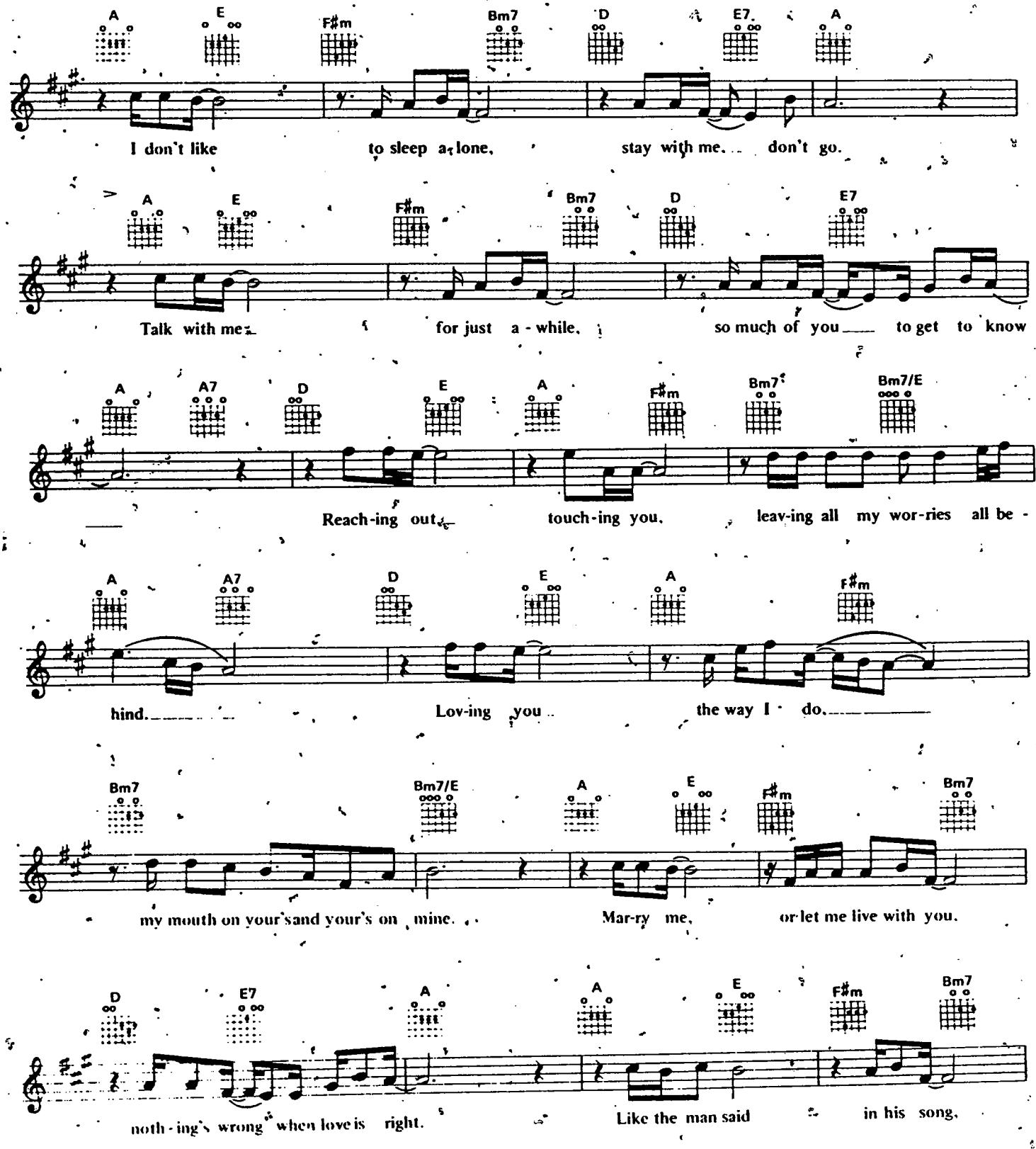
(Slowly, with tenderness)

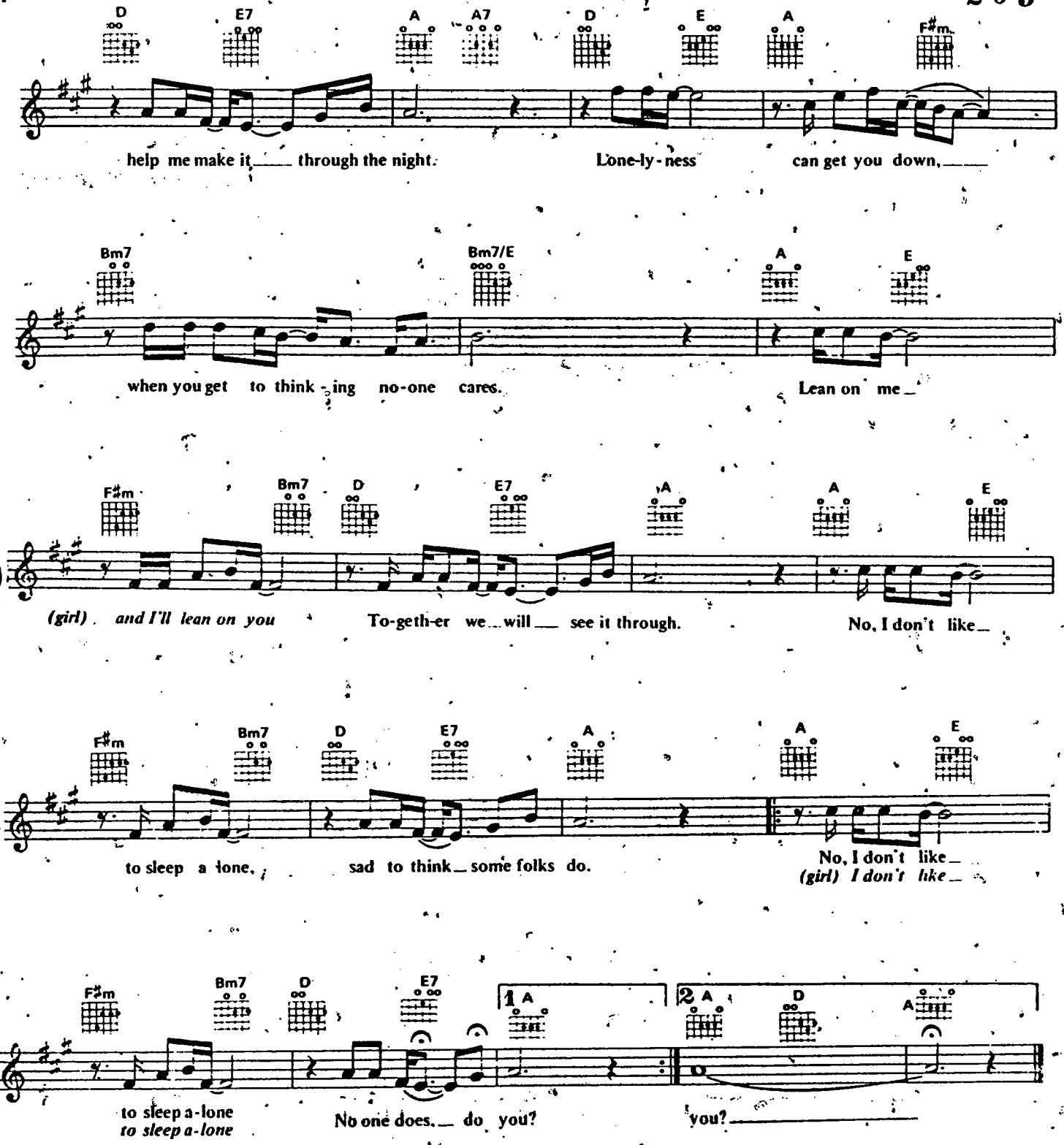



fel - low.
bil - low.
mel - low.
Try To Re - mem - ber and if you re - mem - ber, then
Try To Re - mem - ber and if you re - mem - ber, then
Deep in De - cem - ber our hearts should re - mem - ber, and
1.2.
fol - low.
fol - low.
(Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,
(Echo) Fol - low, fol - low, fol - low, fol - low, fol - low,
3.
fol - low, fol - low, fol - low.
fol - low, fol - low, fol - low.
fol - low.
Fol - low, fol - low,
fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low.

PAUL ANKA

202 I DON'T LIKE TO SLEEP ALONE
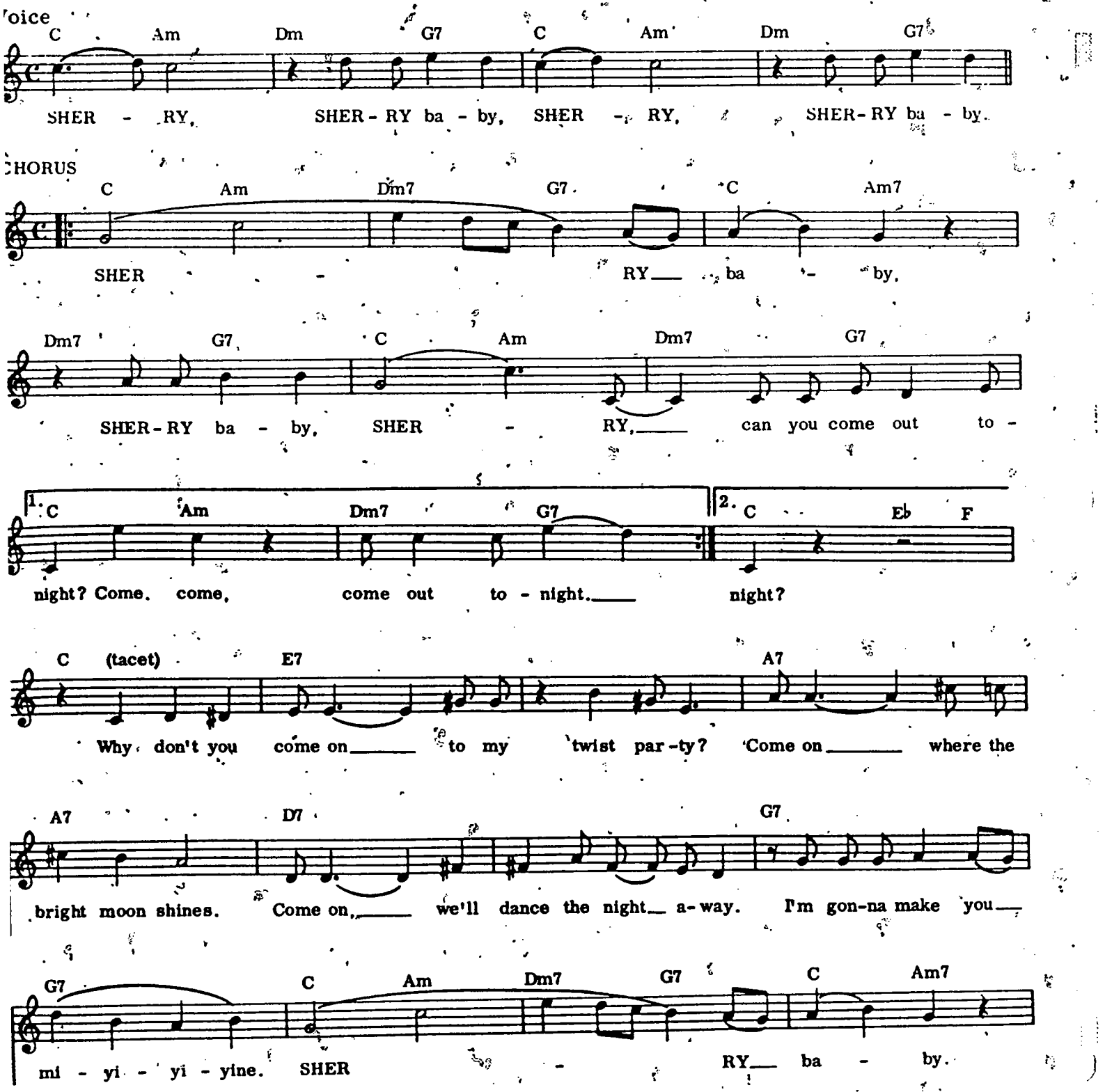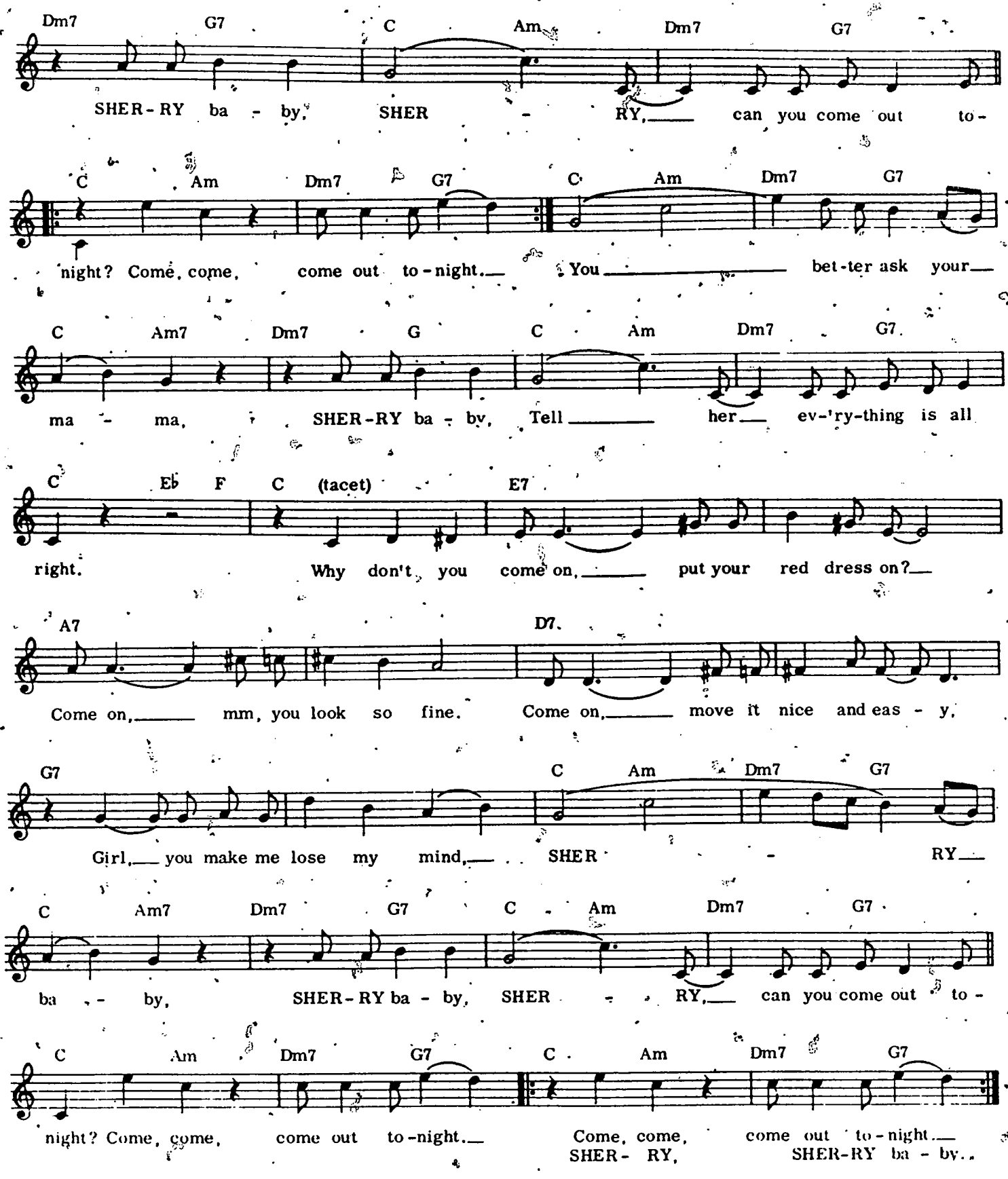



D E7 A A7 D E A F#m
help me make it through the night. Lone-ly-ness can get you down,
Bm7 Bm7/E A E
when you get to think-ing no-one cares. Lean on me
F#m Bm7 D E7 A A E
(girl) and I'll lean on you To-geth-er we will see it through. No, I don't like
F#m Bm7 D E7 A A E
to sleep a lone, sad to think some folks do. No, I don't like
(girl) I don't like
F#m Bm7 D E7 1 A 2 A D A
to sleep a-lone
to sleep a-lone
No one does do you? you?

Recorded by THE 4 SEASONS on VEE JAY Records

SHERRY

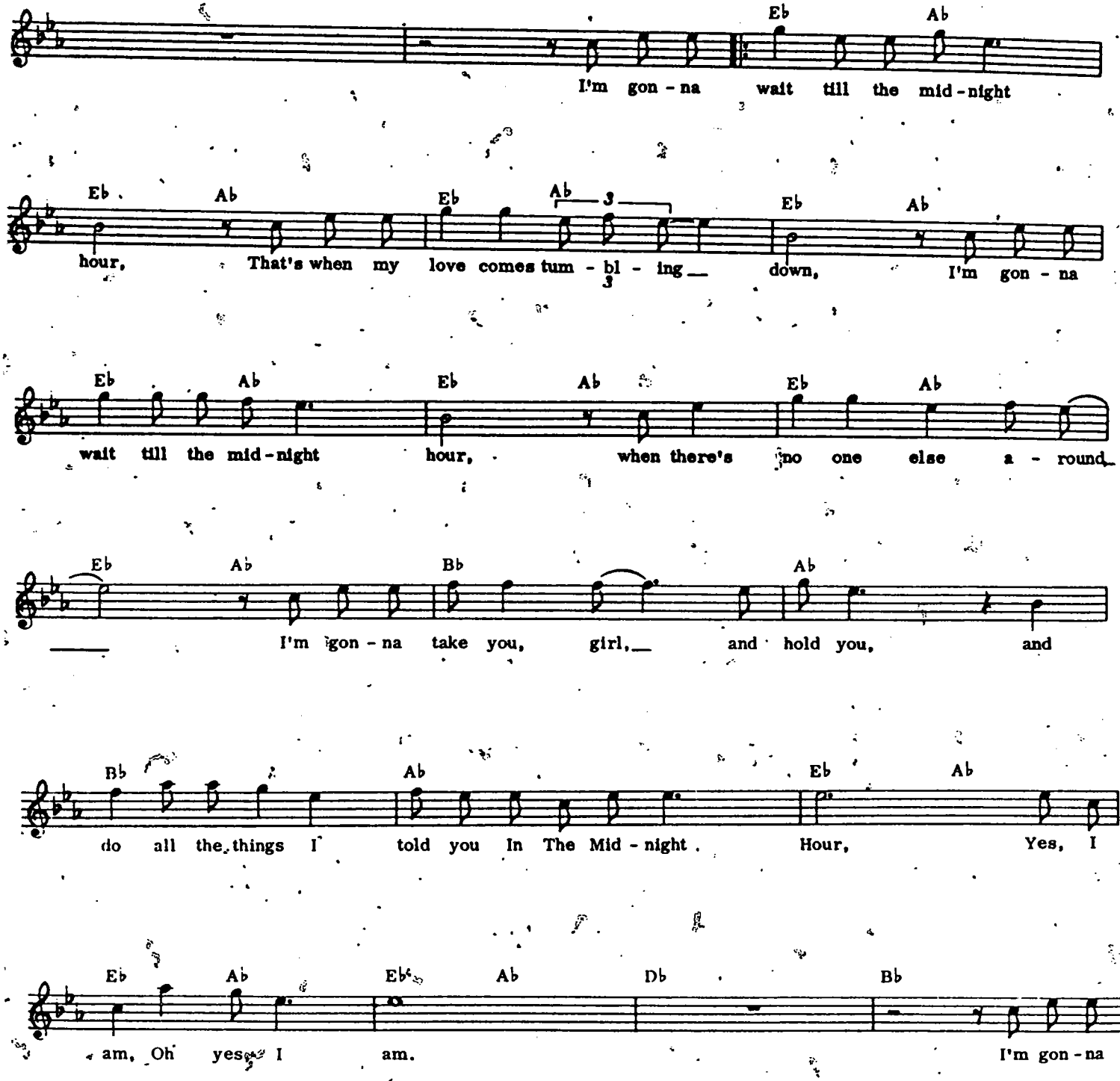
204

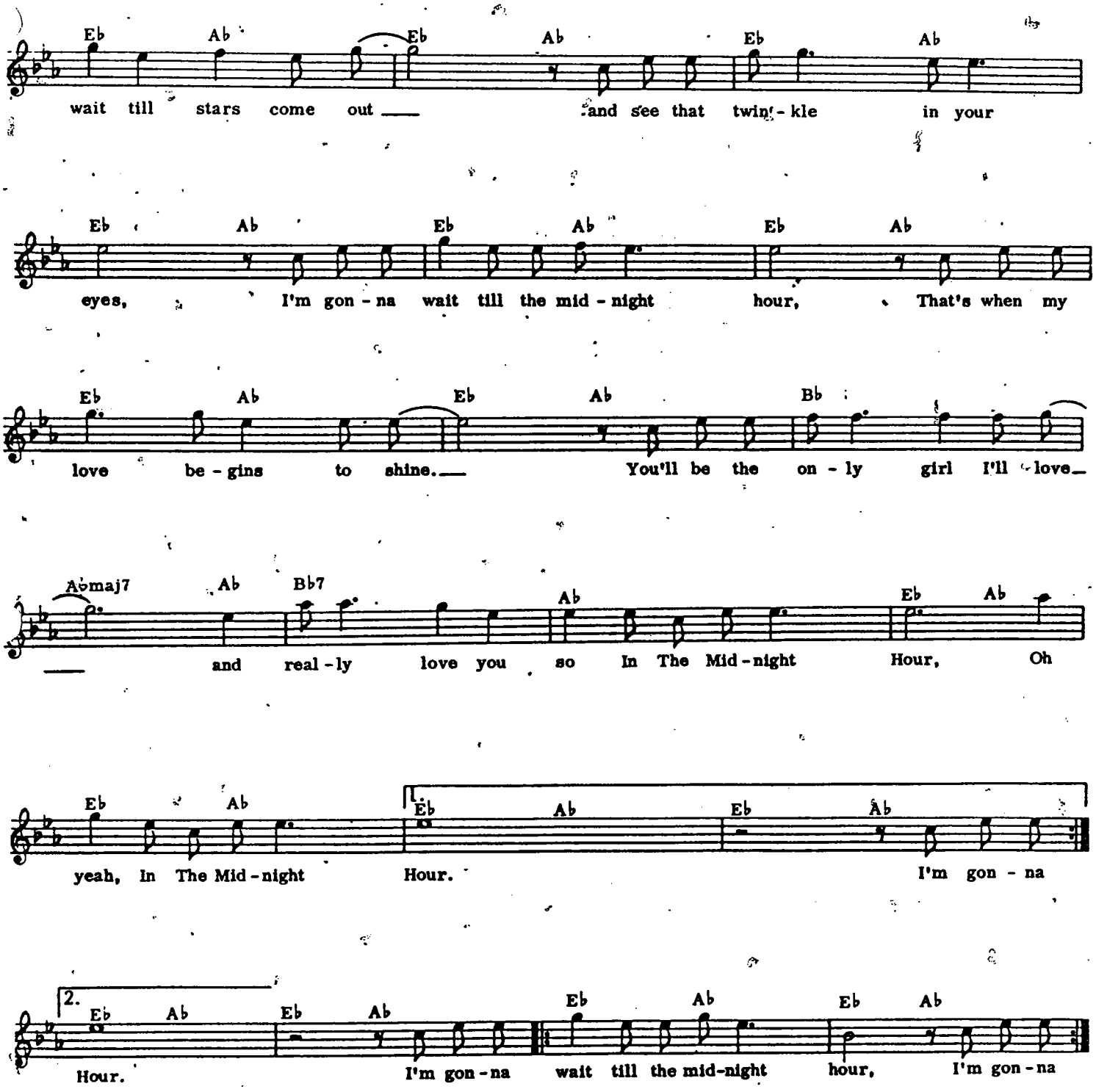



Dm7 G7 C Am Dm7 G7
SHER-RY ba - by, SHER - RY, can you come out to -
C Am Dm7 G7 C Am Dm7 G7
night? Come, come, come out to-night. You bet-ter ask your
C Am7 Dm7 G C Am Dm7 G7
ma - ma, SHER-RY ba - by, Tell her ev-'ry-thing is all
C Eb F C (tacet) E7
right. Why don't you come on, put your red dress on?
A7 D7
Come on, mm, you look so fine. Come on, move it nice and eas - y,
G7 C Am Dm7 G7
Girl, you make me lose my mind, SHER - RY
C Am7 Dm7 G7 C Am Dm7 G7
ba - by, SHER-RY ba - by, SHER - RY, can you come out to -
C Am Dm7 G7 C Am Dm7 G7
night? Come, come, come out to-night. Come, come, come out to-night.
SHER- RY, SHER-RY ba - by.

IN THE MIDNIGHT HOUR

Words and Music by
WILSON PICKETT and
STEVE CROPPER
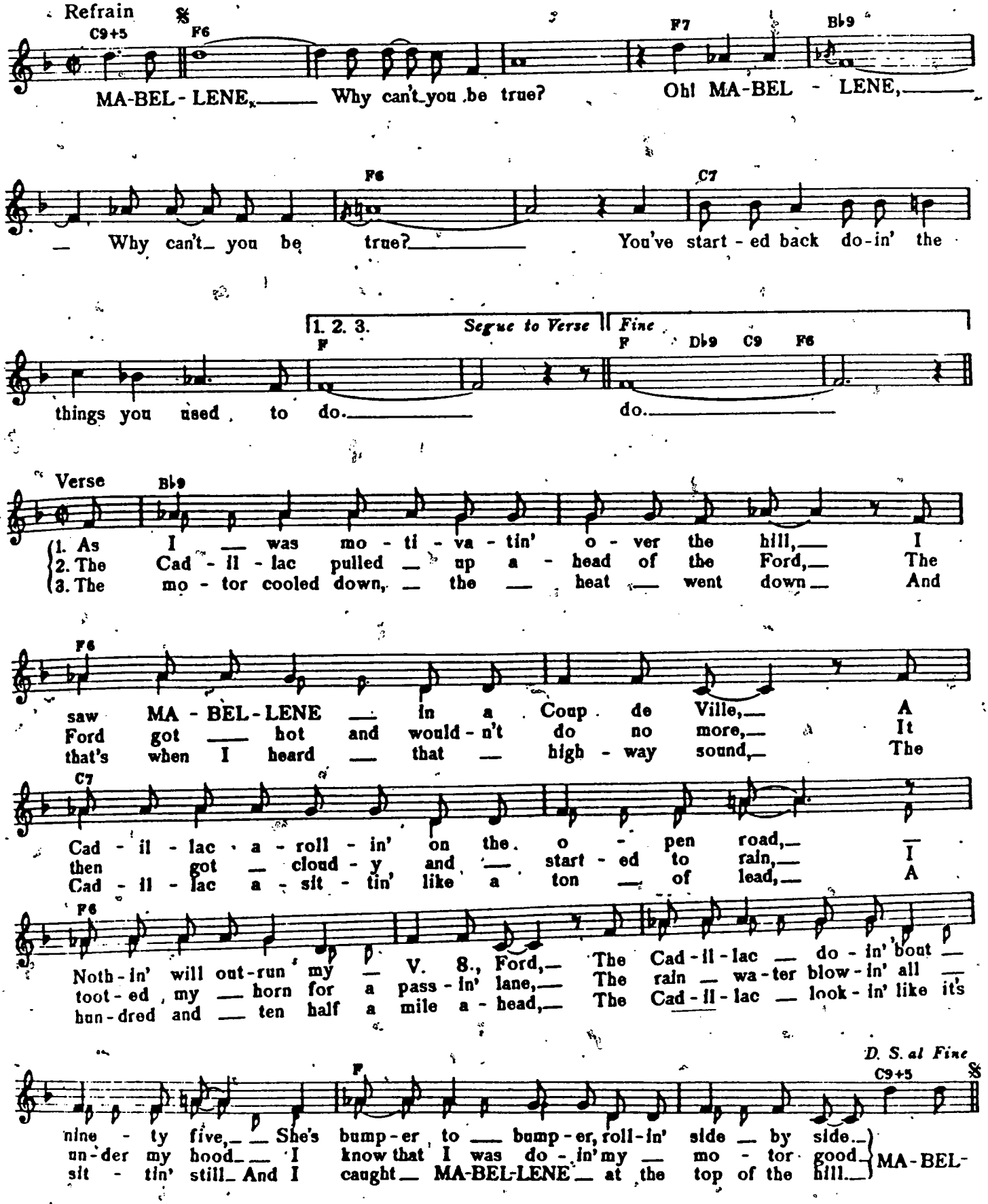



Eb Ab Eb Ab Eb Ab
wait till stars come out and see that twin-kle in your
Eb Ab Eb Ab Eb Ab
eyes, I'm gon-na wait till the mid-night hour, That's when my
Eb Ab Eb Ab Bb
love be-gins to shine. You'll be the on-ly girl I'll love
Abmaj7 Ab Bb7 Ab Eb Ab
and real-ly love you so In The Mid-night Hour, Oh
Eb Ab 1. Eb Ab Eb Ab
yeah, In The Mid-night Hour. I'm gon-na
2. Eb Ab Eb Ab Eb Ab Eb Ab
Hour. I'm gon-na wait till the mid-night hour, I'm gon-na

MABELLENE

208

Words and Music by
CHUCK BERRY and RUSS FRATTO



ALL I HAVE TO DO IS DREAM

CHORUS

F Dm Gm C7 F Dm Gm C7

When I want you in my arms, when I want you and all your charms When-

F Dm B♭ C7 F Dm B♭ C7

ev-er I want you, ALL I HAVE TO DO IS DREAM Dream, dream, dream When

F Dm Gm C7 F Dm Gm C7

I feel blue in the night and I need you to hold me tight When-

F Dm B♭ C7 F B♭ F F7

ev - er I want you, ALL I HAVE TO DO IS DREAM

B♭ Am Gm C7 F F7

I can make you mine, taste your lips of wine an-y-time, night or day

B♭ Am G7 C7

On - ly trou-ble is, gee whiz, I'm dream-ing my life a - way I

F Dm Gm C7 F Dm Gm C7

need you so that I could die, I love you so and that is why When-

F Dm B♭ C7 F Dm Gm C7

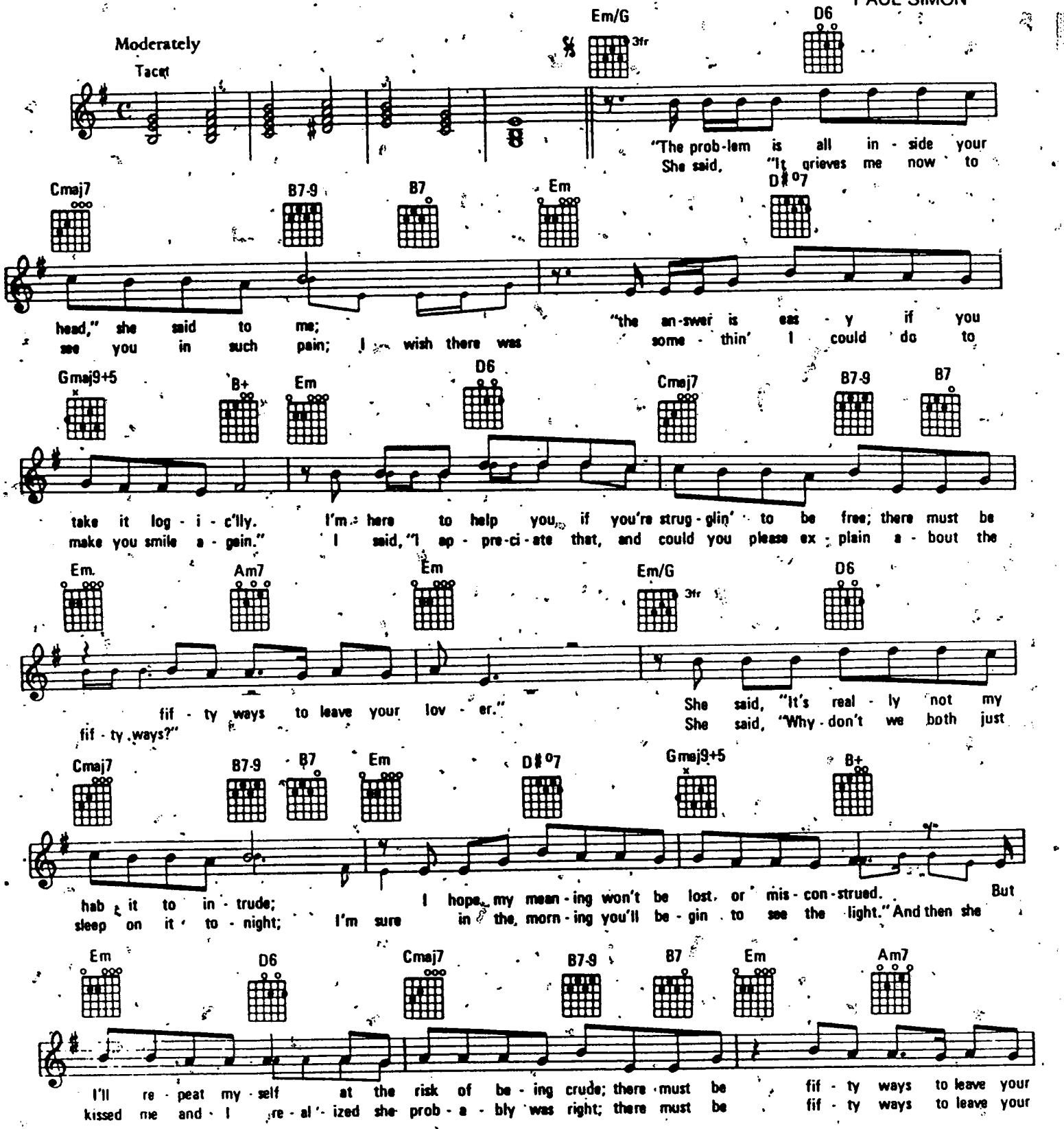
ev er I want you, ALL I HAVE TO DO IS DREAM ALL I HAVE TO DO IS

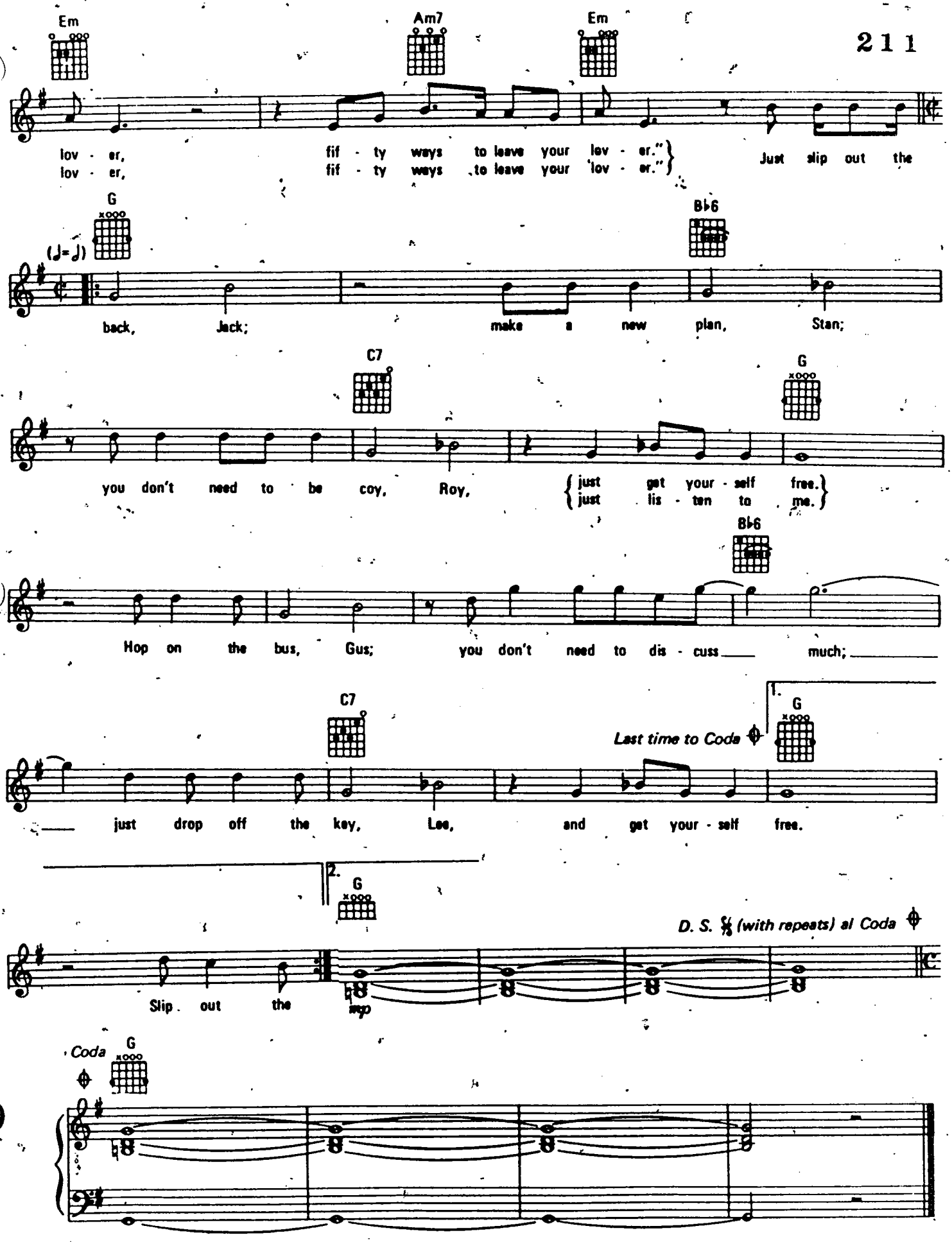
1 F Dm Gm C7 2 F B♭ F

DREAM. When DREAM.

FIFTY WAYS TO LEAVE YOUR LOVER

Words and Music by
PAUL SIMON

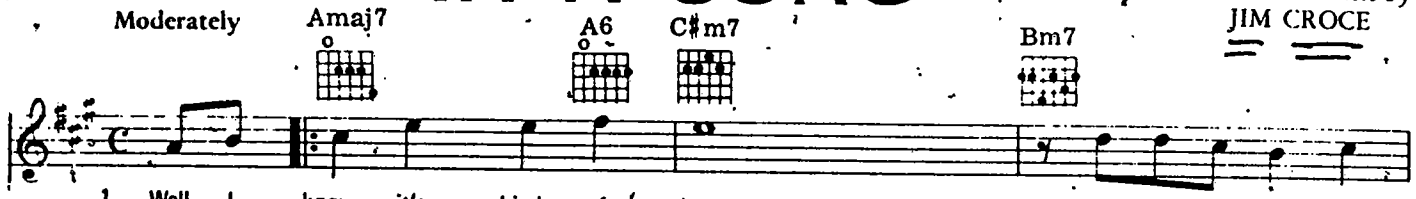



Em
Am7
Em
lov - er, fif - ty ways to leave your lov - er."
lov - er, fif - ty ways to leave your lov - er."
Just slip out the
G
B♭6
(♩=♩)
back, Jack; make a new plan, Stan;
C7
G
you don't need to be coy, Roy, just get your - self free.
just lis - ten to me.
B♭6
Hop on the bus, Gus; you don't need to dis - cuss much;
C7
1.
G
Last time to Coda
just drop off the key, Lee, and get your - self free.
2.
G
D. S. 𝄋 (with repeats) al Coda
Slip out the
Coda
G

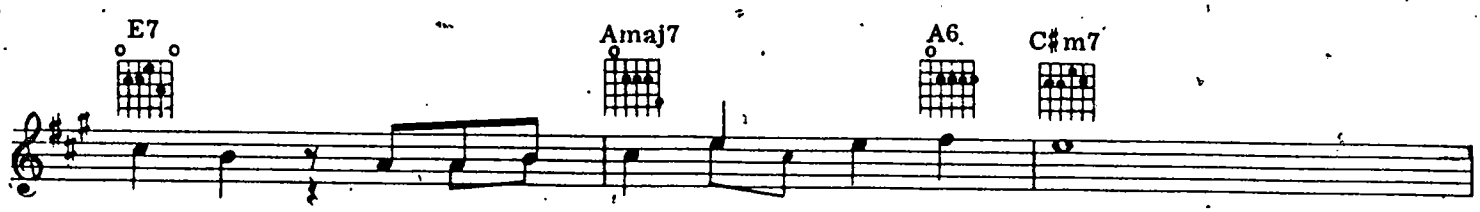
I'LL HAVE TO SAY I LOVE YOU IN A SONG

Words and Music by
JIM CROCE

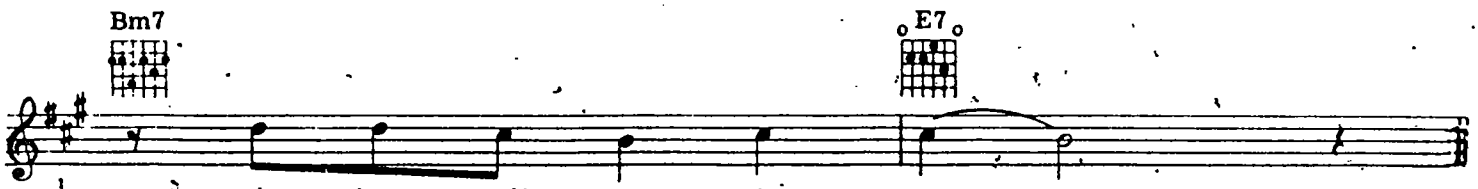
Moderately
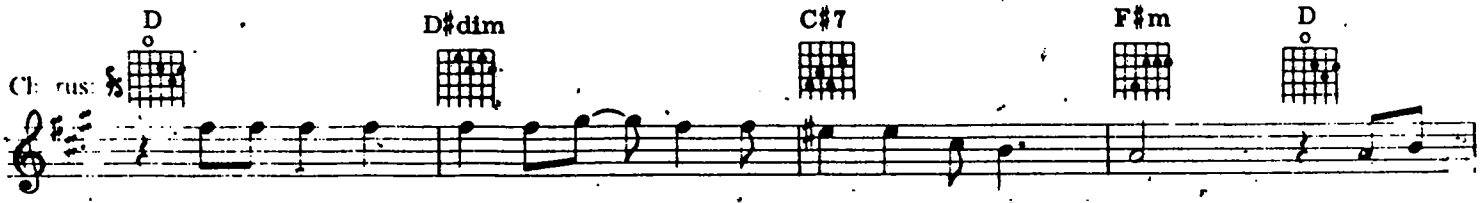


1. Well, I know it's kind of late I hope I did - n't
2. (Yeah, I) know it's kind of strange but ev - 'ry time I'm
3. *(Instrumental)* *(Instrumental)*



wake you, But what I got to say can't wait
near you, I just run out of things to say

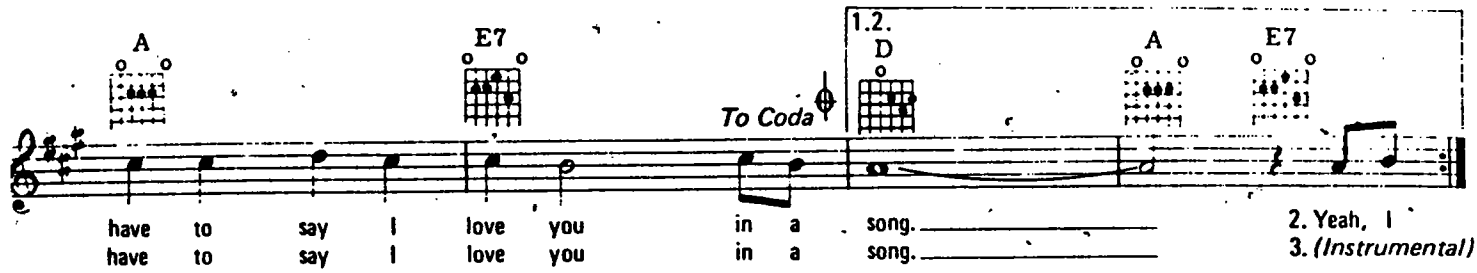


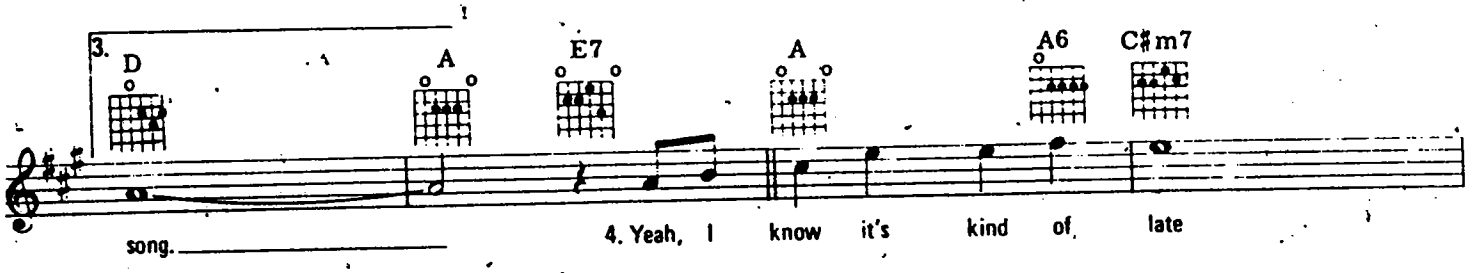
I know you'd un - der - stand.
I know you'd un - der - stand.
(Instrumental)

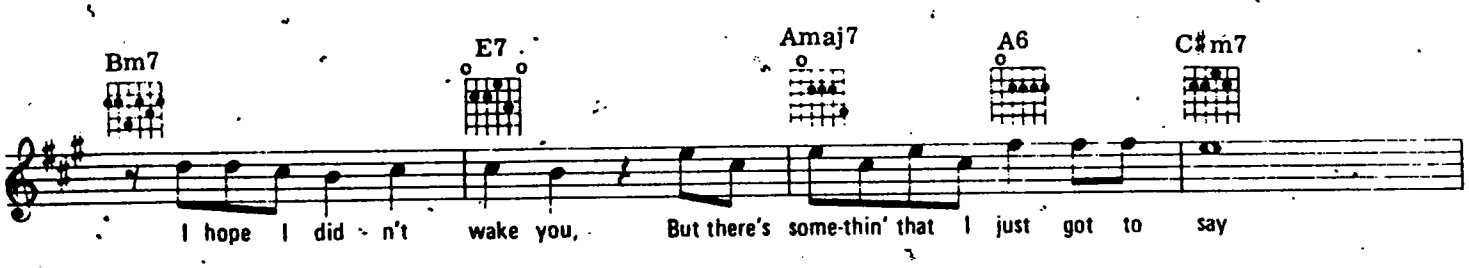


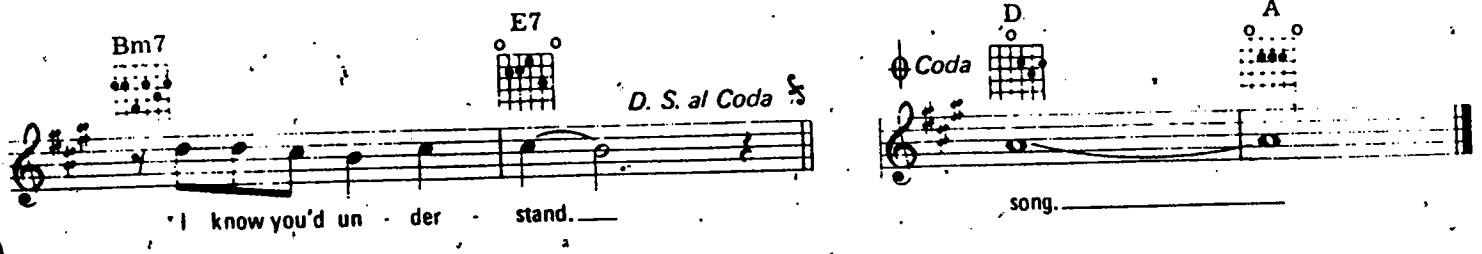
Chorus:

1.2.4. Ev - 'ry time I tried to tell you the words just came out wrong So I'll
3. Ev - 'ry time the time was right all the words just came out wrong So I'll


A
E7
To Coda
1.2.
D
A
E7
have to say I love you in a song.
have to say I love you in a song.
2. Yeah, I
3. (Instrumental)


3.
D
A
E7
A
A6
C♯m7
song.
4. Yeah, I know it's kind of late
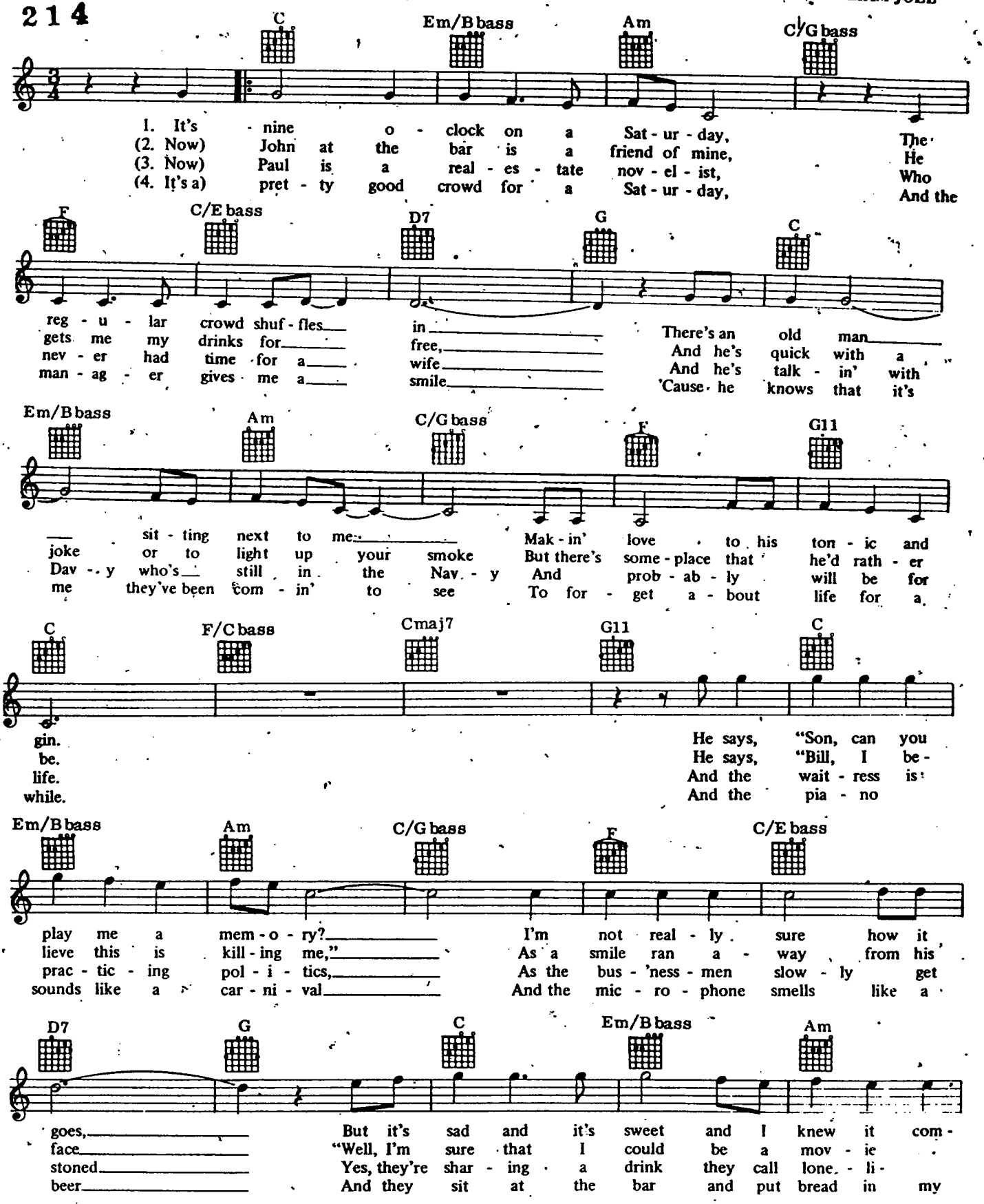

Bm7
E7
Amaj7
A6
C♯m7
I hope I did - n't wake you, But there's some-thin' that I just got to say
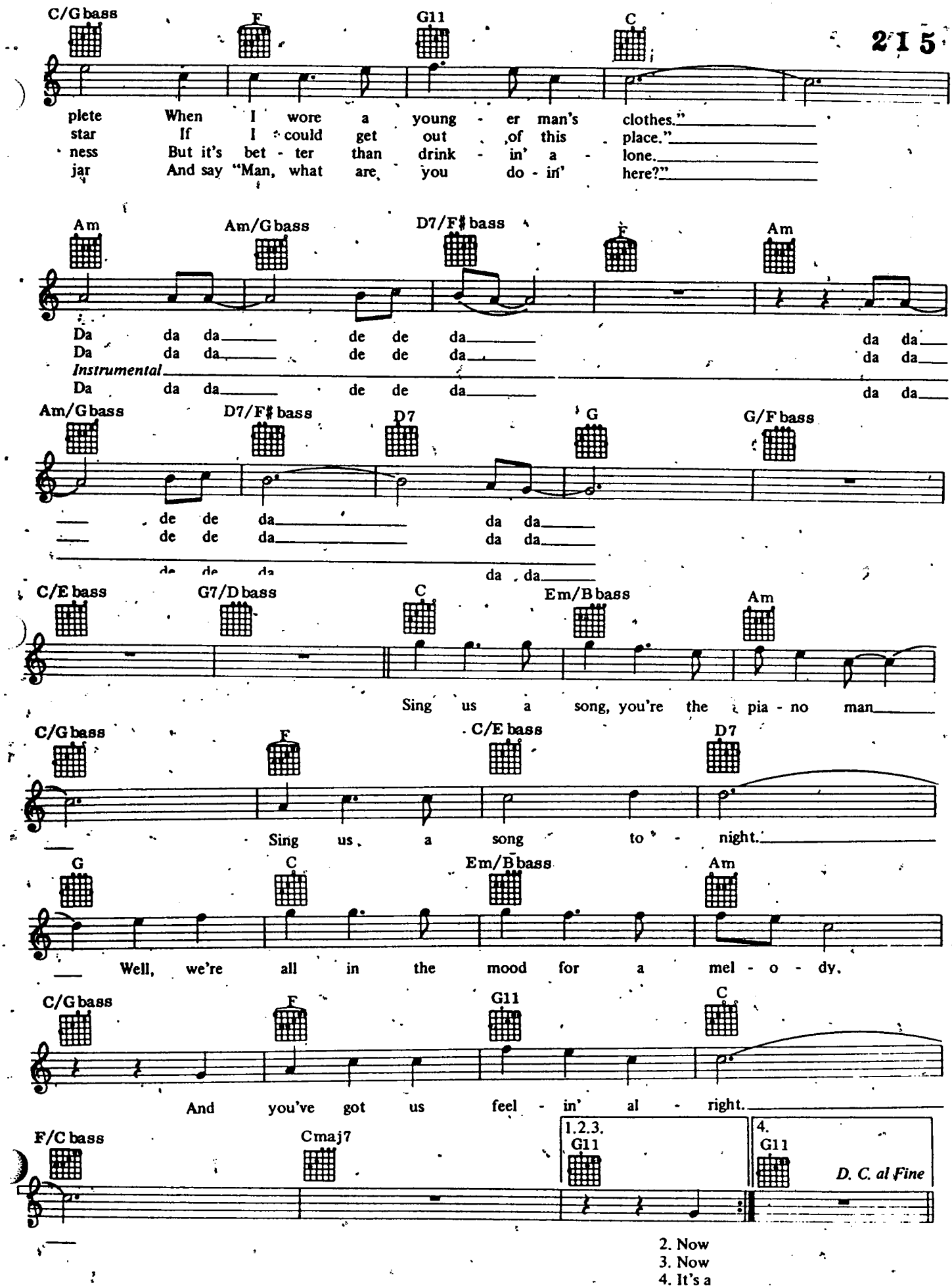

Bm7
E7
D. S. al Coda
I know you'd un - der - stand.
Coda
D
A
song.

PIANO MAN

214

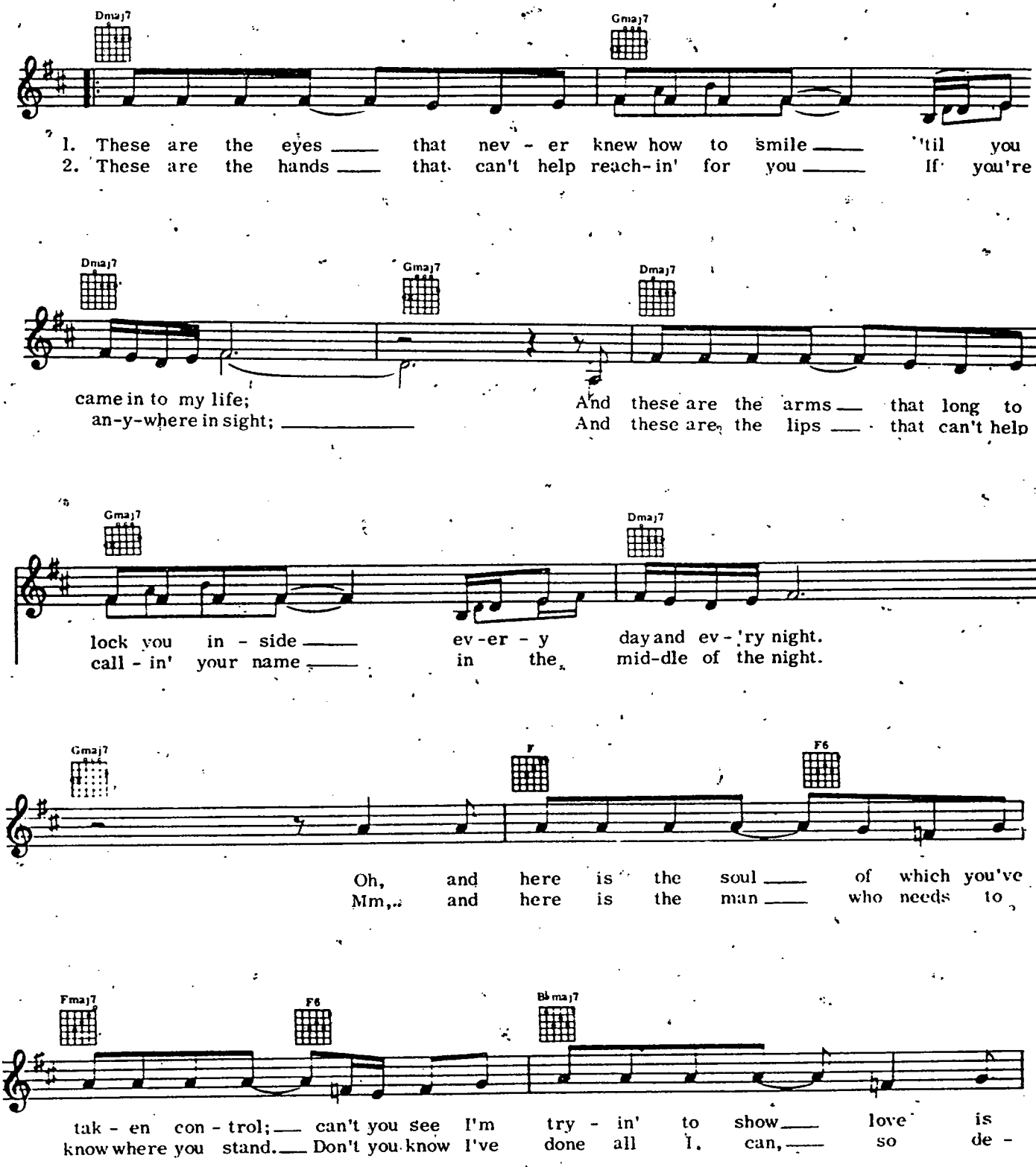
Words and Music by
WILLIAM JOEL

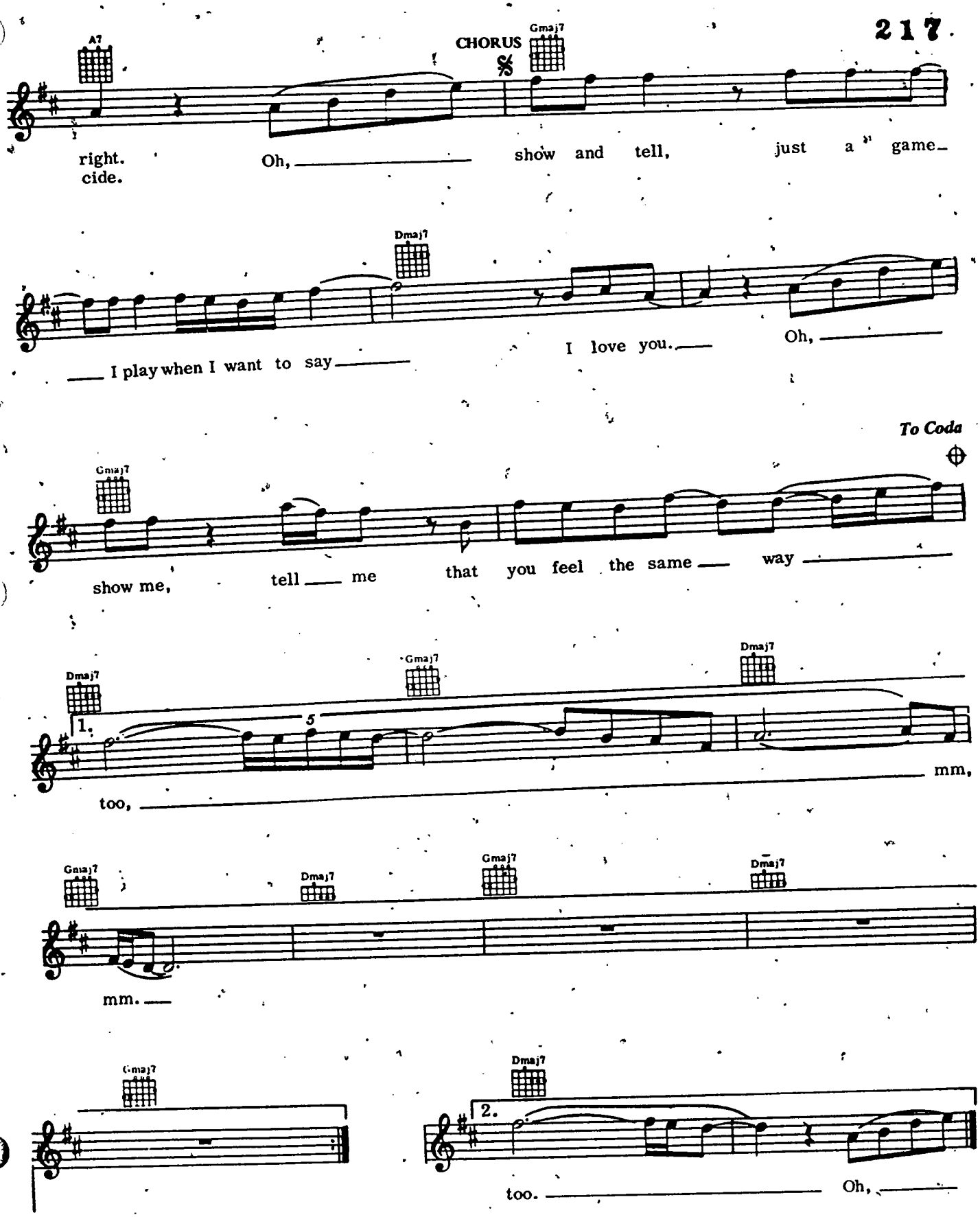




2. Now
3. Now
4. It's a

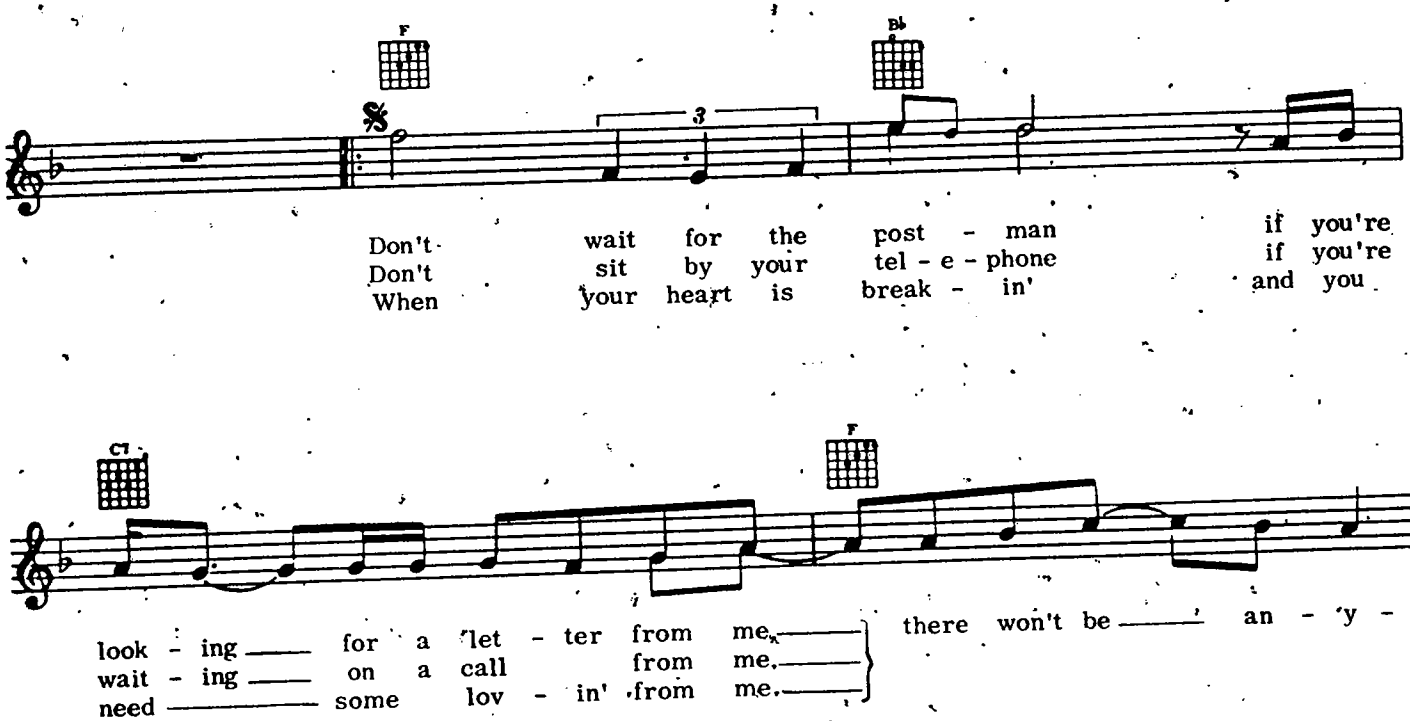
SHOW AND TELL

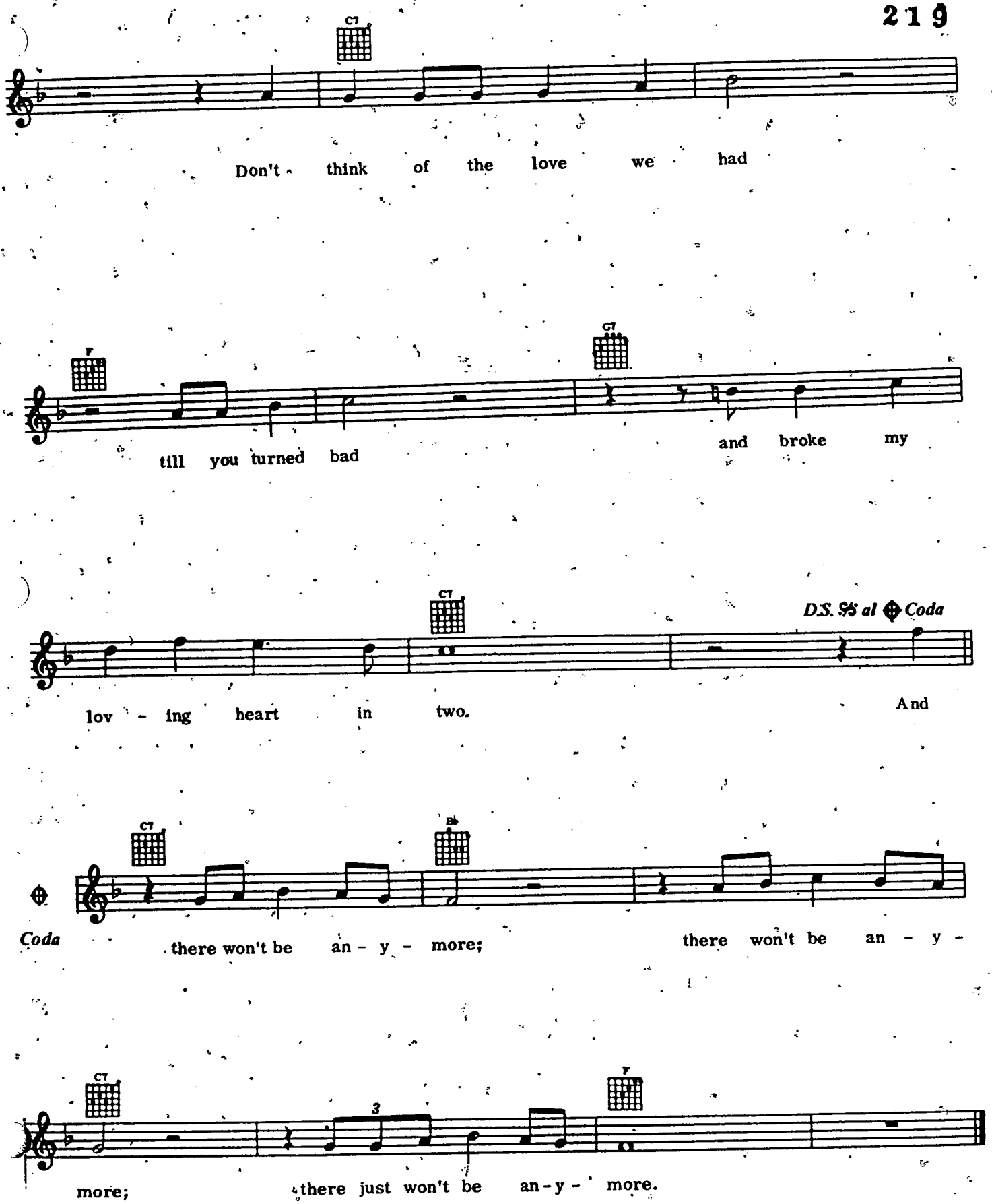



A7
CHORUS
Gmaj7
right.
cide.
Oh,
show and tell, just a game
Dmaj7
I play when I want to say
I love you.
Oh,
To Coda
Gmaj7
show me,
tell me
that you feel the same way
Dmaj7
Gmaj7
Dmaj7
1.
too,
mm,
Gmaj7
Dmaj7
Gmaj7
Dmaj7
mm.
Gmaj7
Dmaj7
2.
too.
Oh,

218 THERE WON'T BE ANYMORE

Words and Music by
CHARLIE RICH
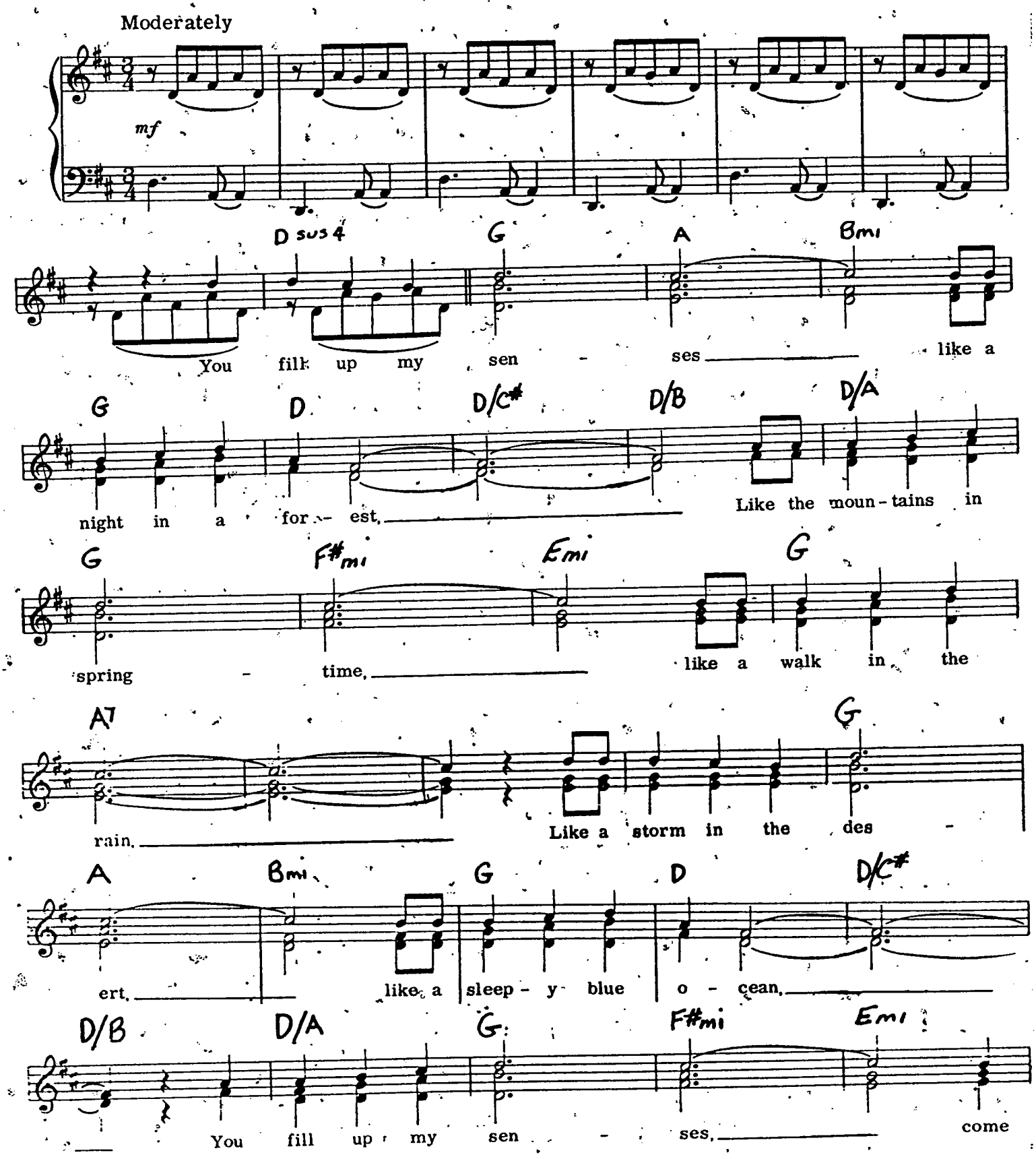


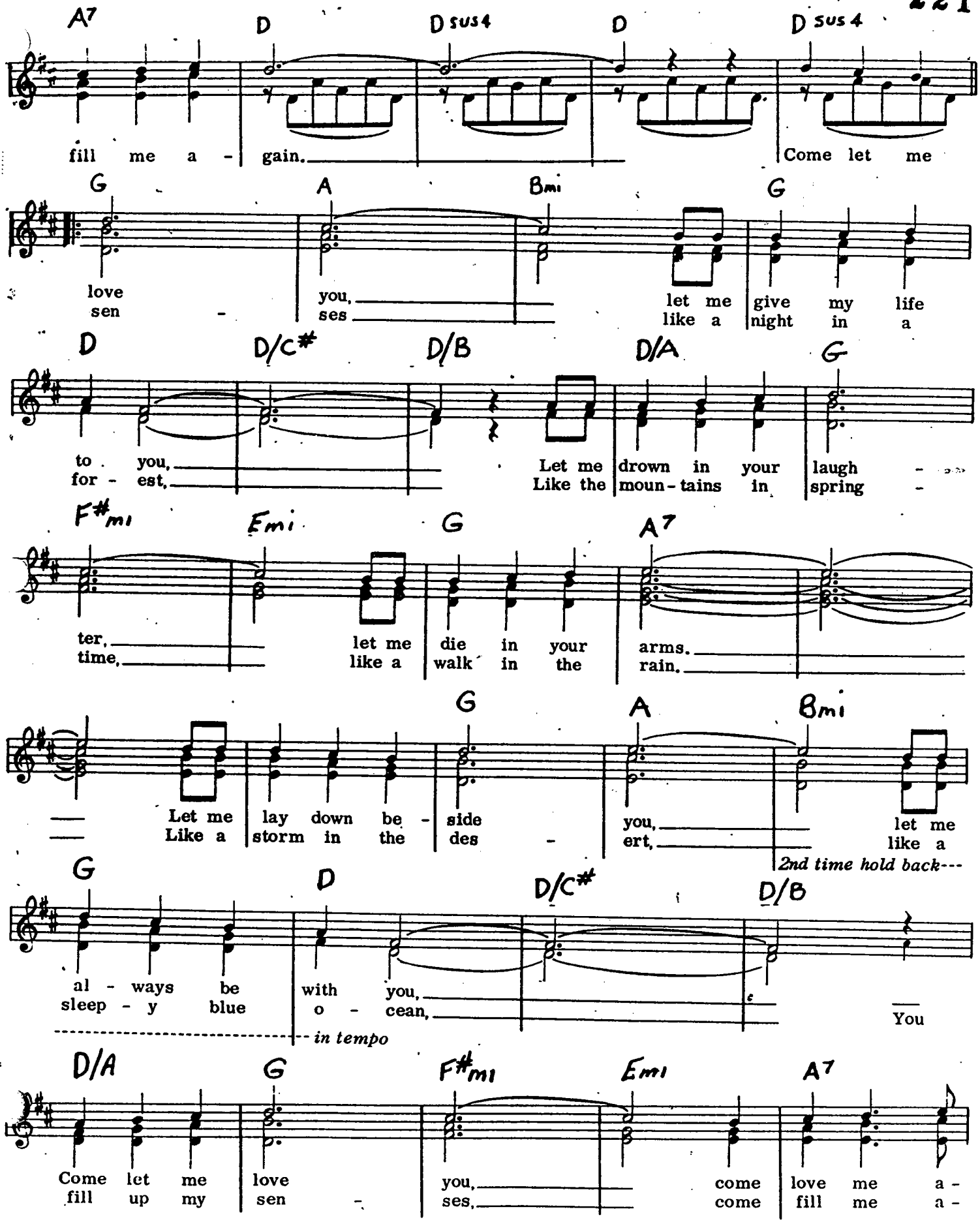

C7
Don't think of the love we had
F
C7
till you turned bad
and broke my
C7
D.S. 𝄋 al ⊕ Coda
lov - ing heart in two.
And
C7
B♭
Coda
there won't be an - y - more;
there won't be an - y -
C7
3
F
more;
there just won't be an-y- more.

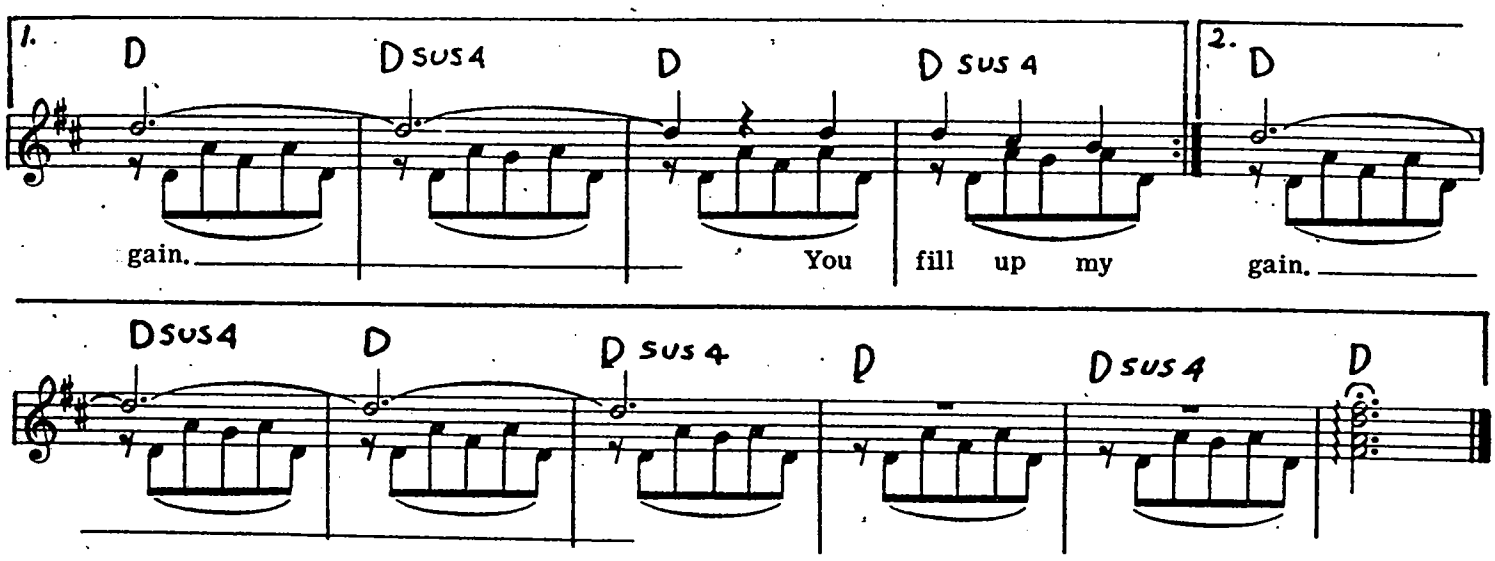
ANNIE'S SONG

220

Words and Music by
JOHN DENVER
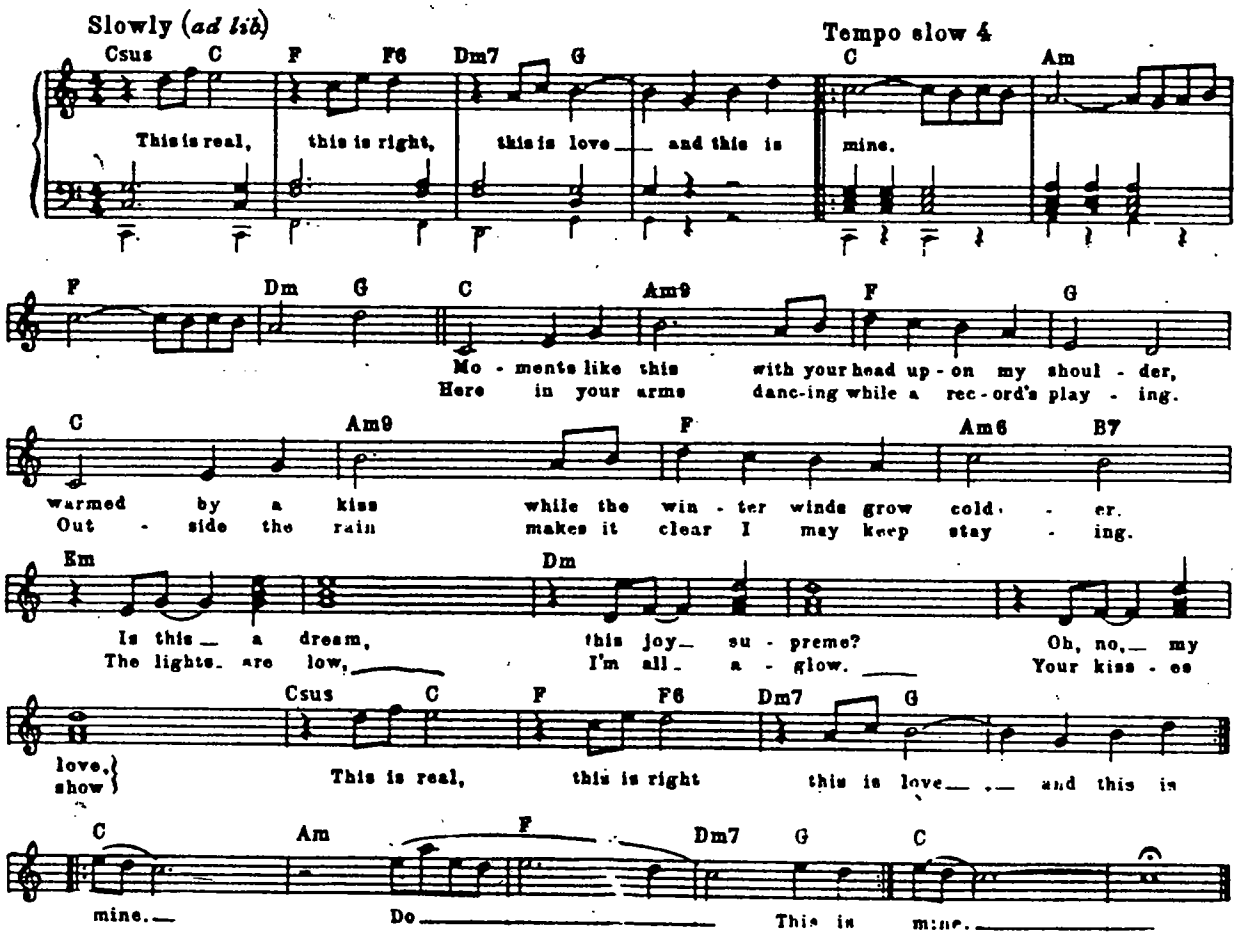



A7 D D SUS4 D D SUS4
fill me a - gain. Come let me
G A Bmi G
love you, let me give my life
sen - ses like a night in a
D D/C# D/B D/A G
to you, Let me drown in your laugh -
for - est, Like the moun - tains in spring -
F#mi Emi G A7
ter, arms.
time, like a walk in the rain.
G A Bmi
Let me lay down be - side you, let me
Like a storm in the des - ert, like a
2nd time hold back---
G D D/C# D/B
al - ways be with you, You
sleep - y blue o - cean,
in tempo
D/A G F#mi Emi A7
Come let me love you, come love me a -
fill up my sen - ses, come fill me a -

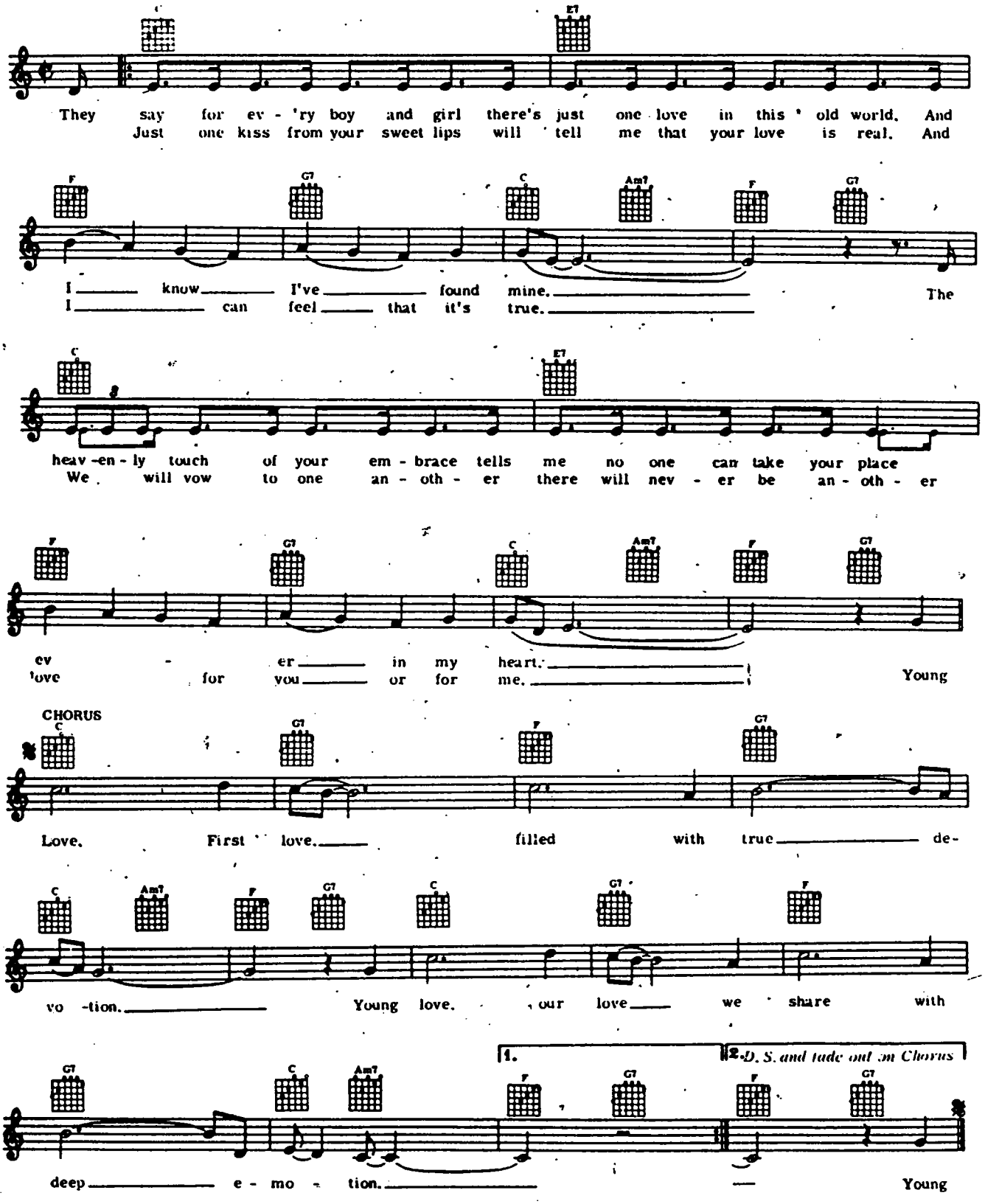


And This Is Mine

Lyric by HAL DAVID Music by BURT BACHARACH
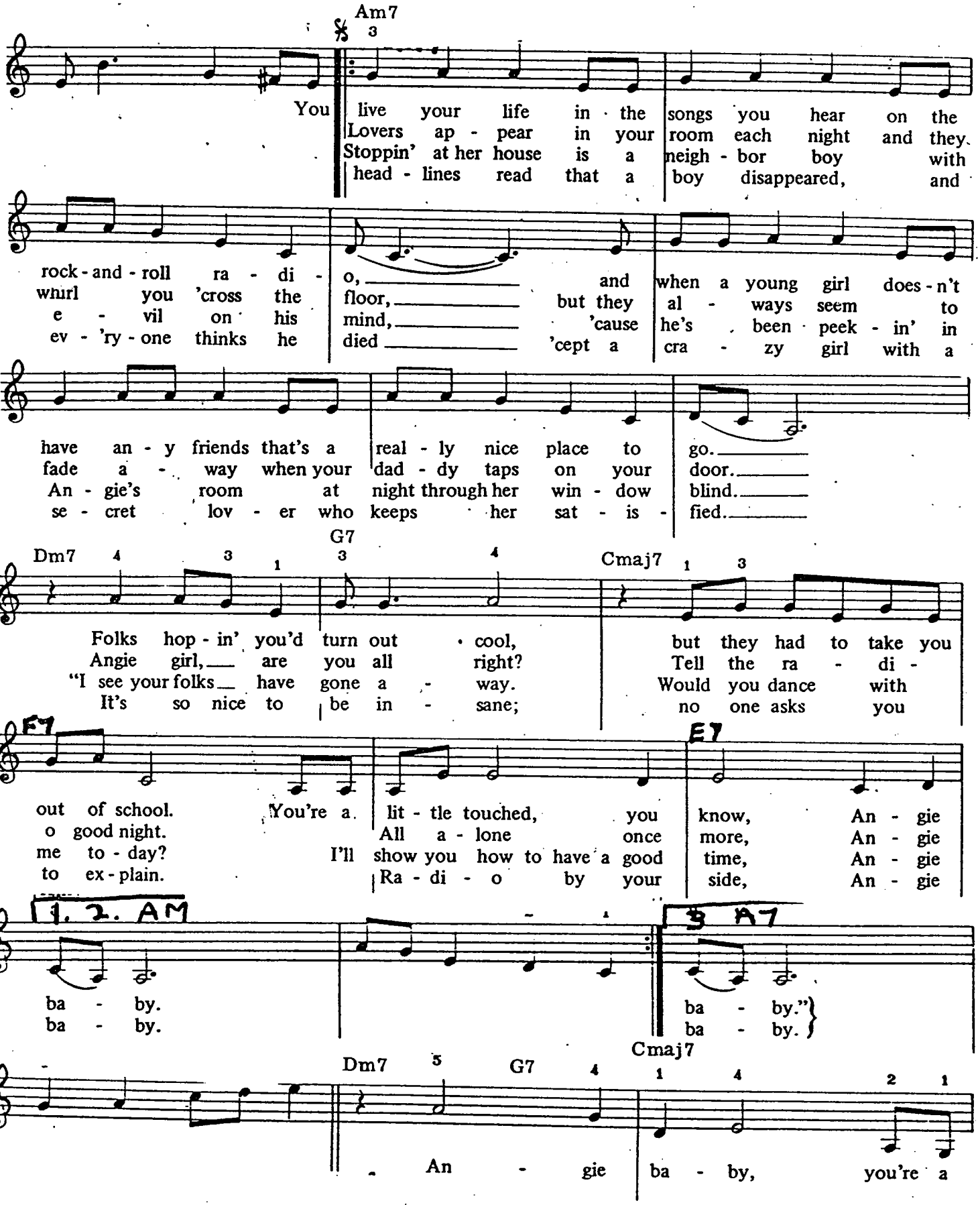


YOUNG LOVE
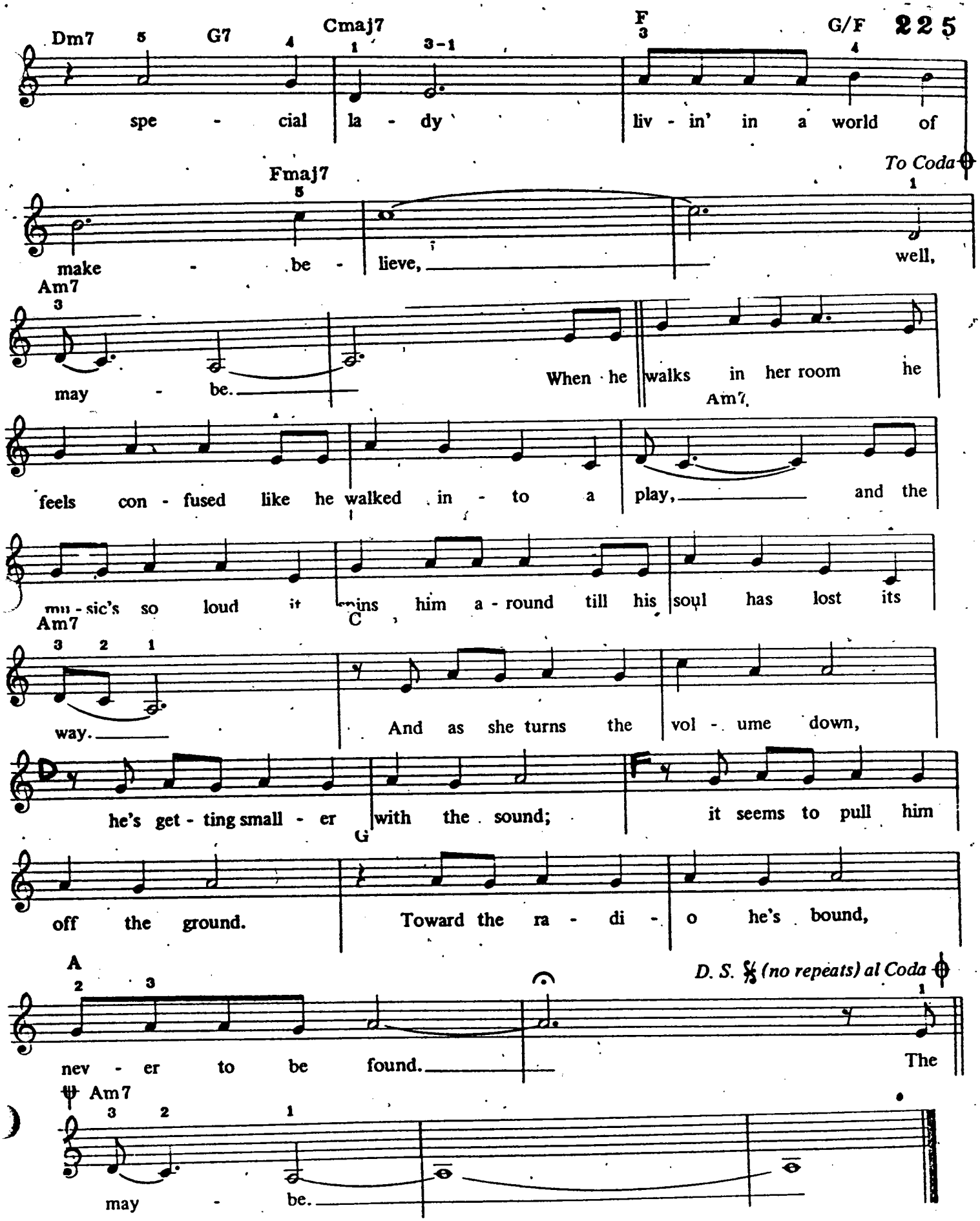

They say for ev - 'ry boy and girl there's just one love in this old world. And
Just one kiss from your sweet lips will tell me that your love is real. And
I know I've found mine. The
I can feel that it's true.
heav-en-ly touch of your em - brace tells me no one can take your place
We will vow to one an - oth - er there will nev - er be an - oth - er
ev - er in my heart.
love for you or for me.
Young
CHORUS
Love. First love. filled with true de-
vo - tion. Young love. our love we share with
1.
2. D. S. and fade out on Chorus
deep e - mo - tion.
Young

224
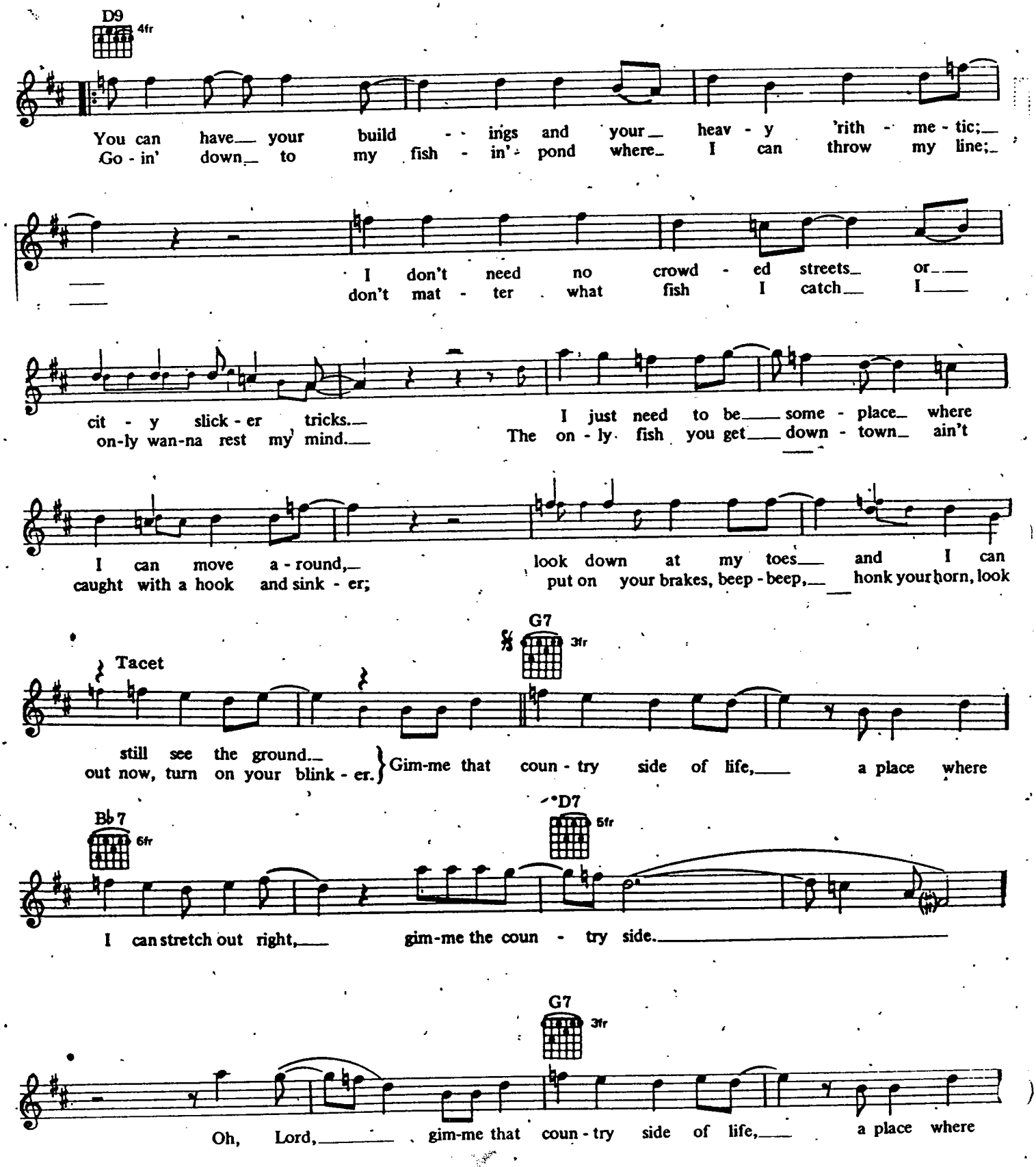
ANGIE BABY
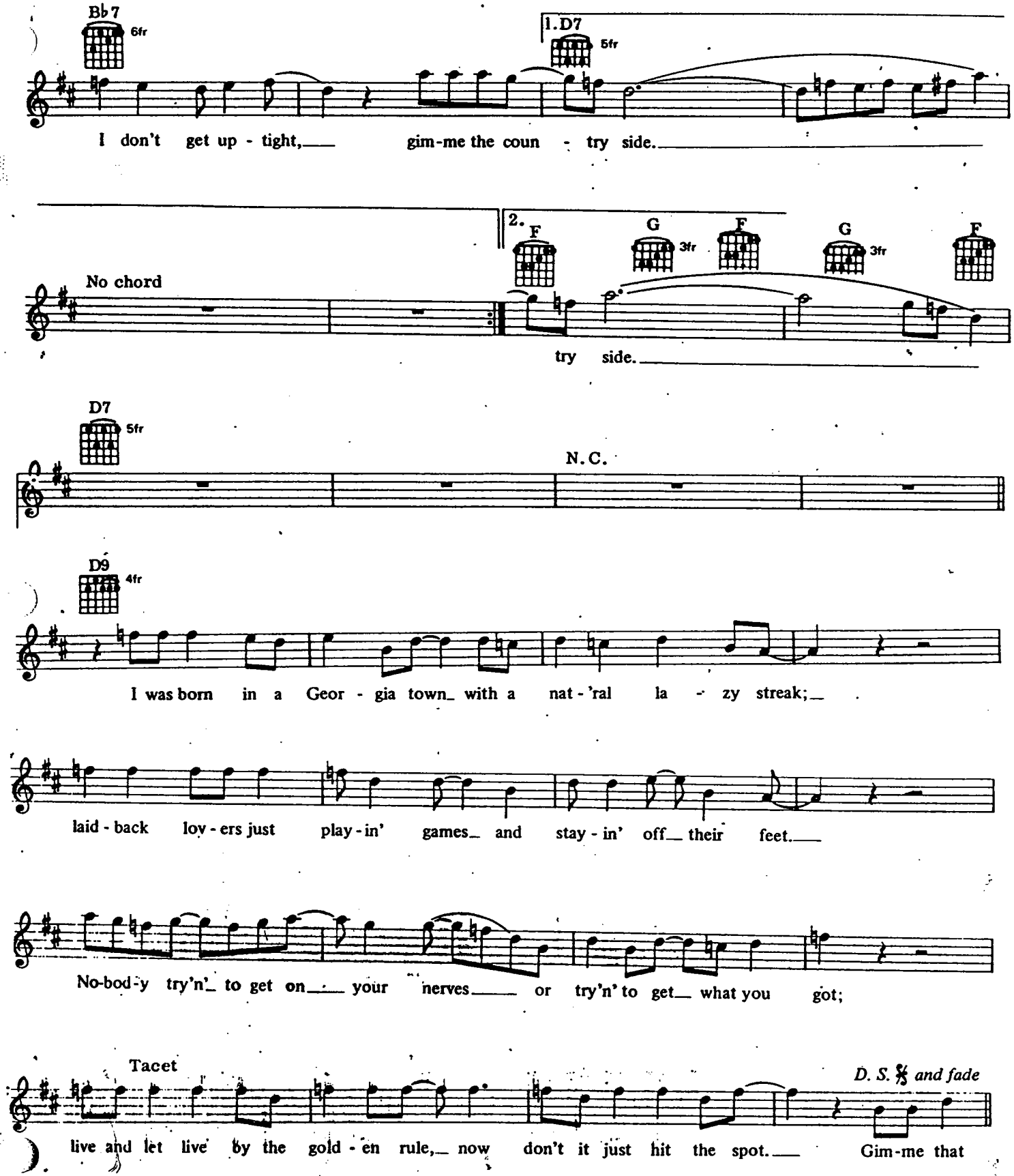
Words and Music by
ALAN O'DAY
Arranged by Bill Hughes



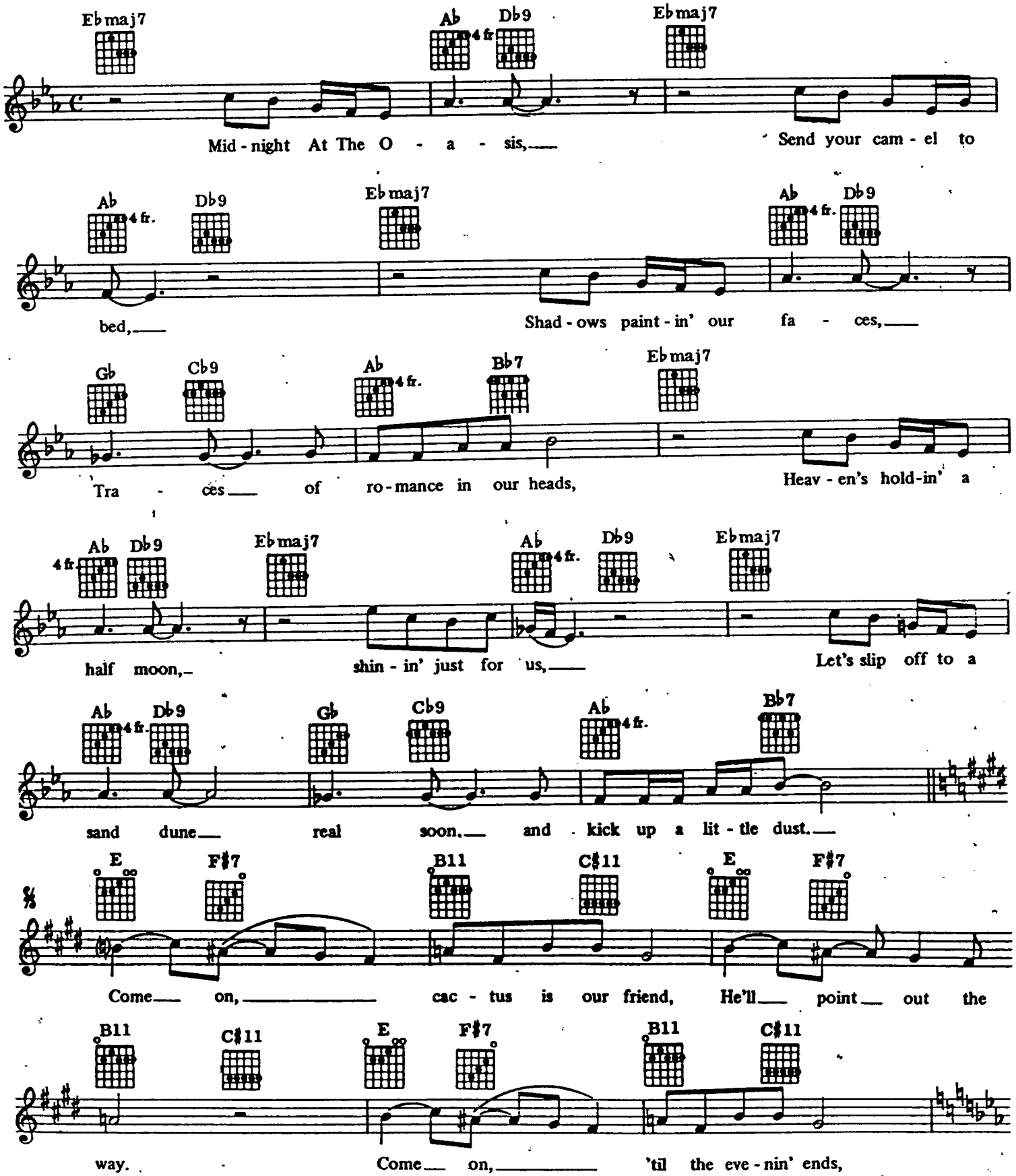

Dm7 G7 Cmaj7 F G/F
spe - cial la - dy liv - in' in a world of
Fmaj7 To Coda
make - be - lieve, well,
Am7
may - be. When he walks in her room he
Am7
feels con - fused like he walked in - to a play, and the
mu - sic's so loud it spins him a - round till his soul has lost its
Am7 C
way. And as she turns the vol - ume down,
he's get - ting small - er with the sound; it seems to pull him
G
off the ground. Toward the ra - di - o he's bound,
A D. S. 𝄋 (no repeats) al Coda
nev - er to be found. The
Am7
may - be.

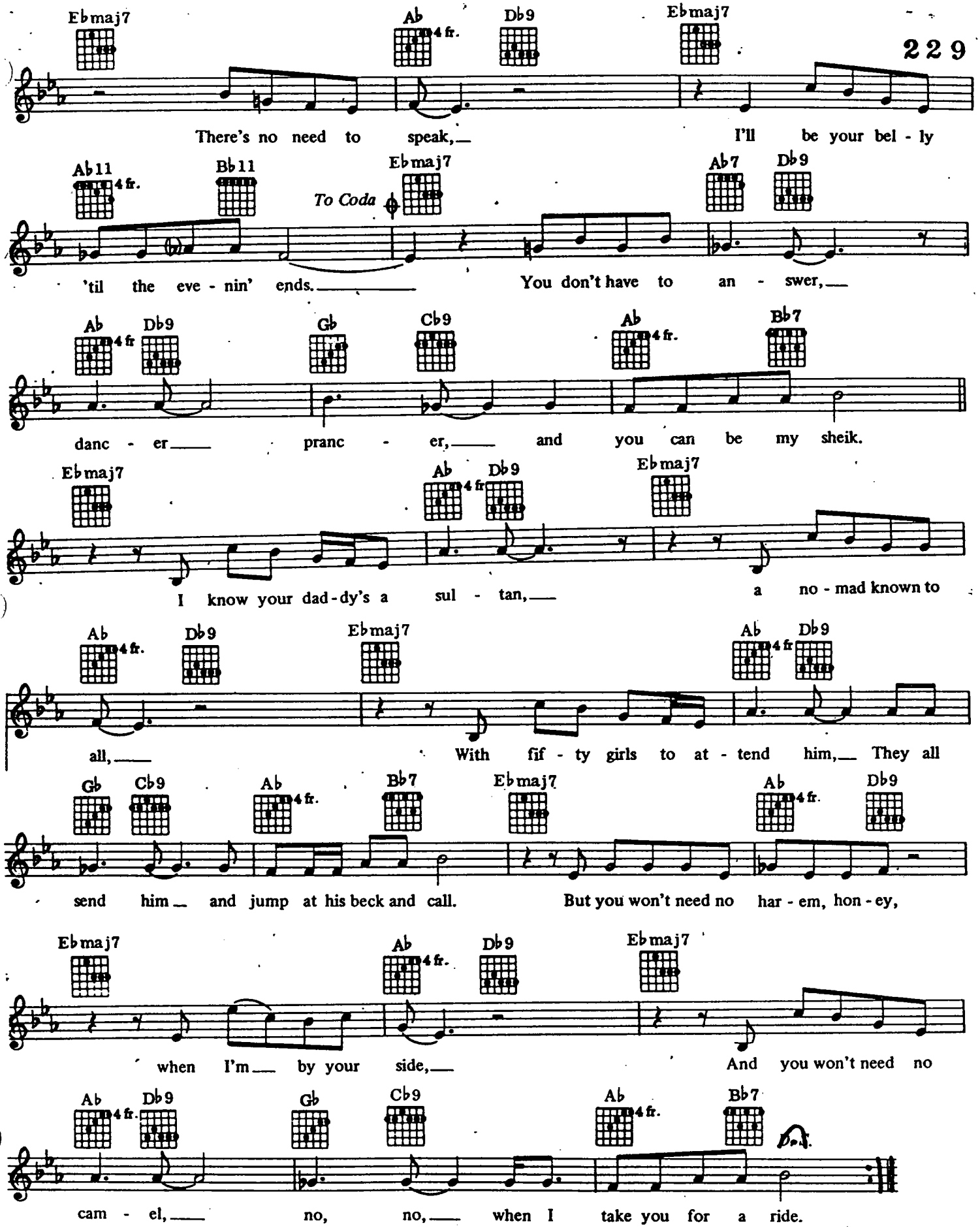
COUNTRY SIDE OF LIFE



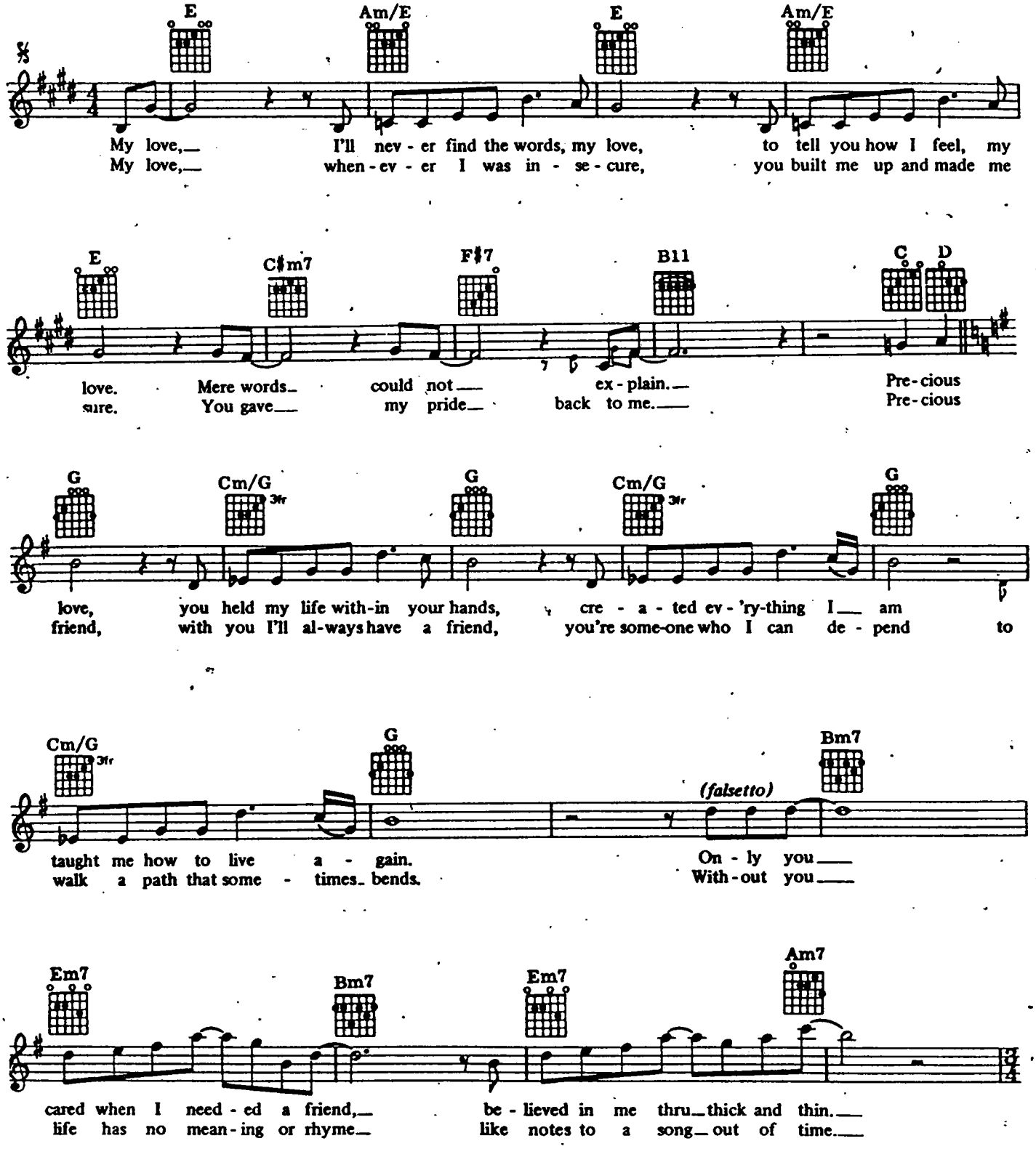

B♭7
6fr
1.D7
5fr
I don't get up - tight, gim-me the coun - try side.
2.
F
G
3fr
F
G
3fr
F
No chord
try side.
D7
5fr
N.C.
D9
4fr
I was born in a Geor - gia town with a nat - 'ral la - zy streak;
laid - back lov - ers just play - in' games and stay - in' off their feet.
No-bod-y try'n' to get on your nerves or try'n' to get what you got;
Tacet
D. S. 𝄋 and fade
live and let live by the gold - en rule, now don't it just hit the spot. Gim-me that

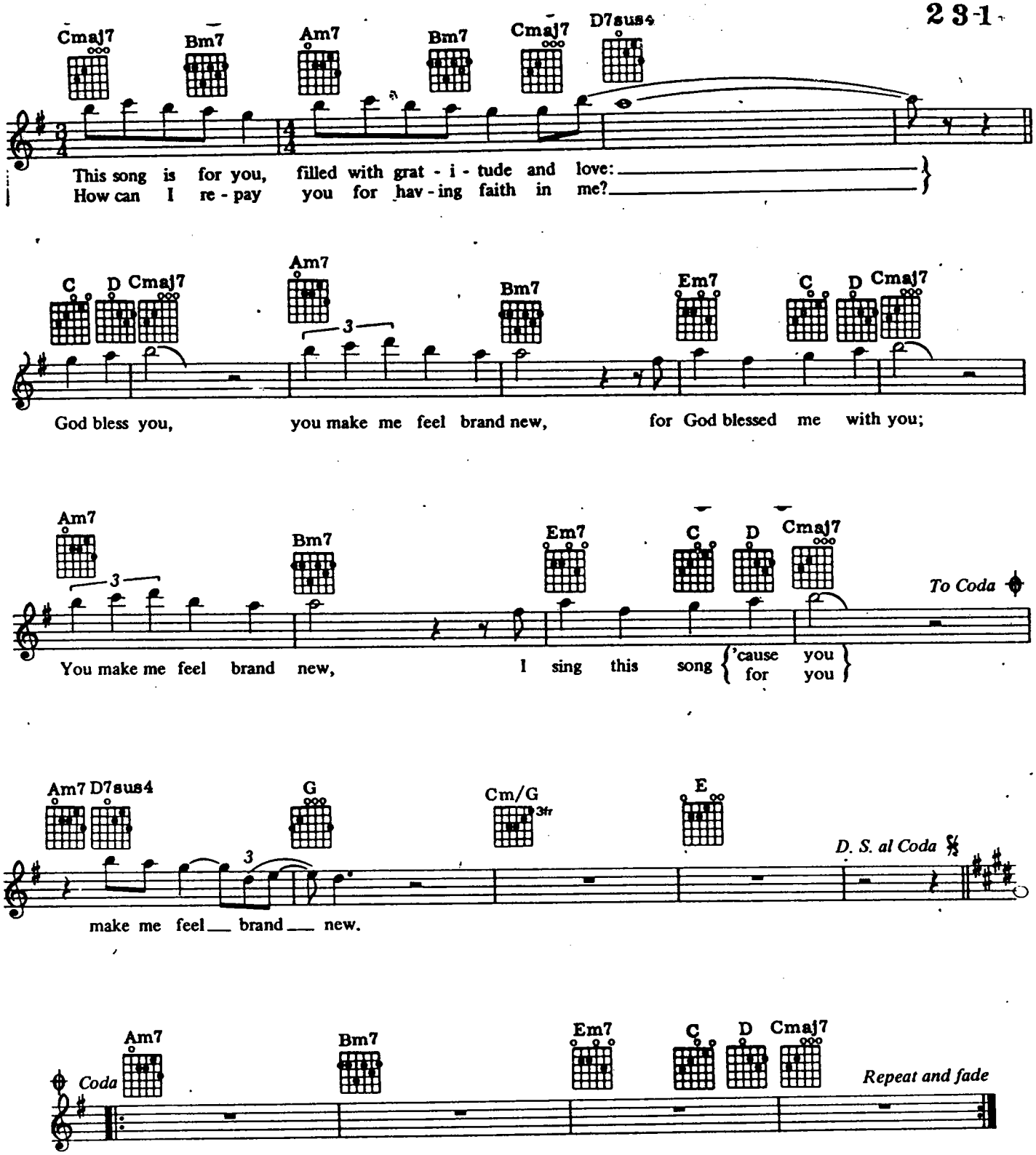
MIDNIGHT AT THE OASIS
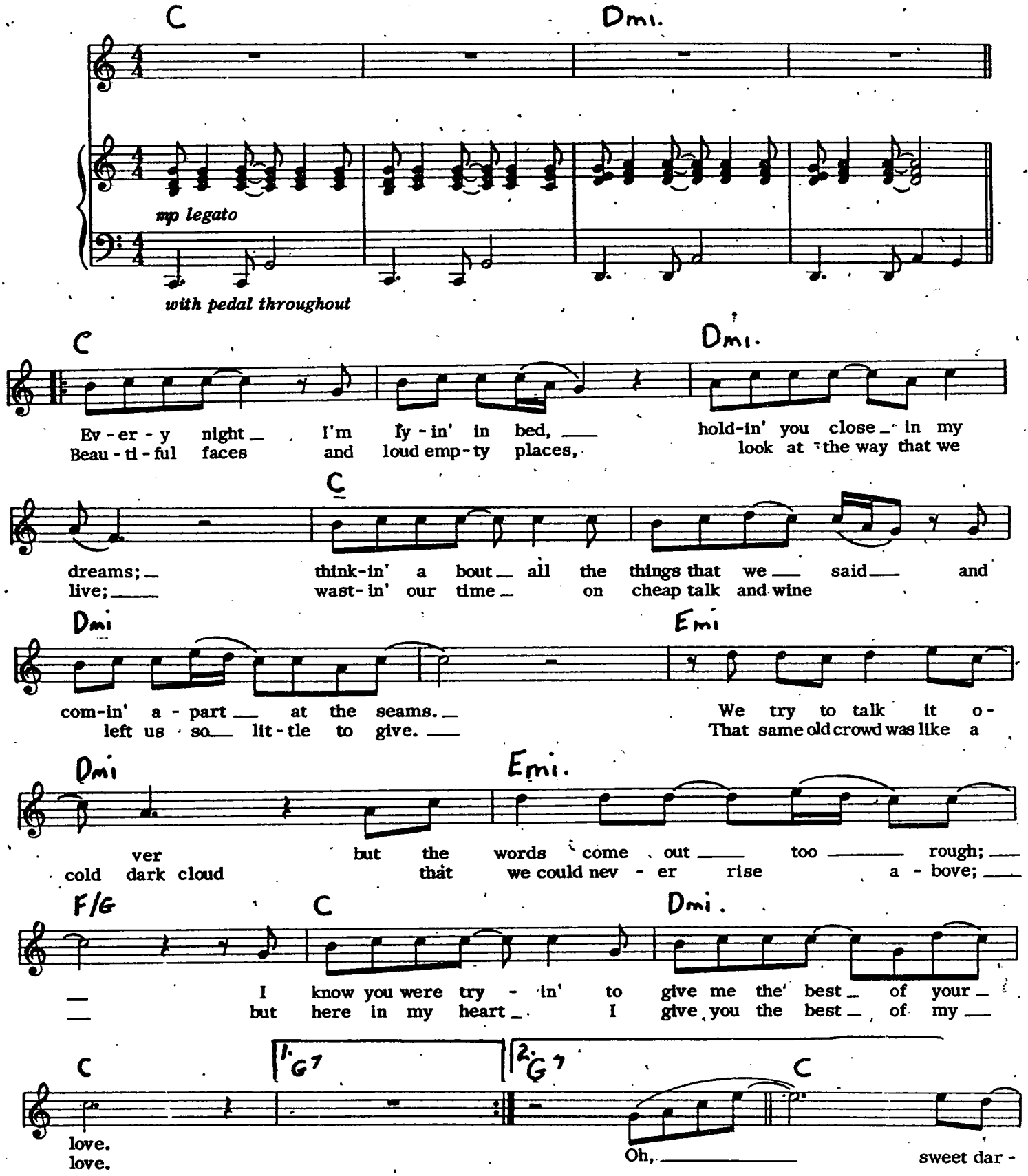



Ebmaj7
Ab 4 fr.
Db9
Ebmaj7
There's no need to speak, I'll be your bel - ly
Ab11 4 fr.
Bb11
To Coda
Ebmaj7
Ab7
Db9
'til the eve - nin' ends. You don't have to an - swer,
Ab 4 fr.
Db9
Gb
Cb9
Ab 4 fr.
Bb7
danc - er pranc - er, and you can be my sheik.
Ebmaj7
Ab 4 fr.
Db9
Ebmaj7
I know your dad-dy's a sul - tan, a no - mad known to
Ab 4 fr.
Db9
Ebmaj7
Ab 4 fr.
Db9
all, With fif - ty girls to at - tend him, They all
Gb
Cb9
Ab 4 fr.
Bb7
Ebmaj7
Ab 4 fr.
Db9
send him and jump at his beck and call. But you won't need no har - em, hon - ey,
Ebmaj7
Ab 4 fr.
Db9
Ebmaj7
when I'm by your side, And you won't need no
Ab 4 fr.
Db9
Gb
Cb9
Ab 4 fr.
Bb7
D.S.
cam - el, no, no, when I take you for a ride.
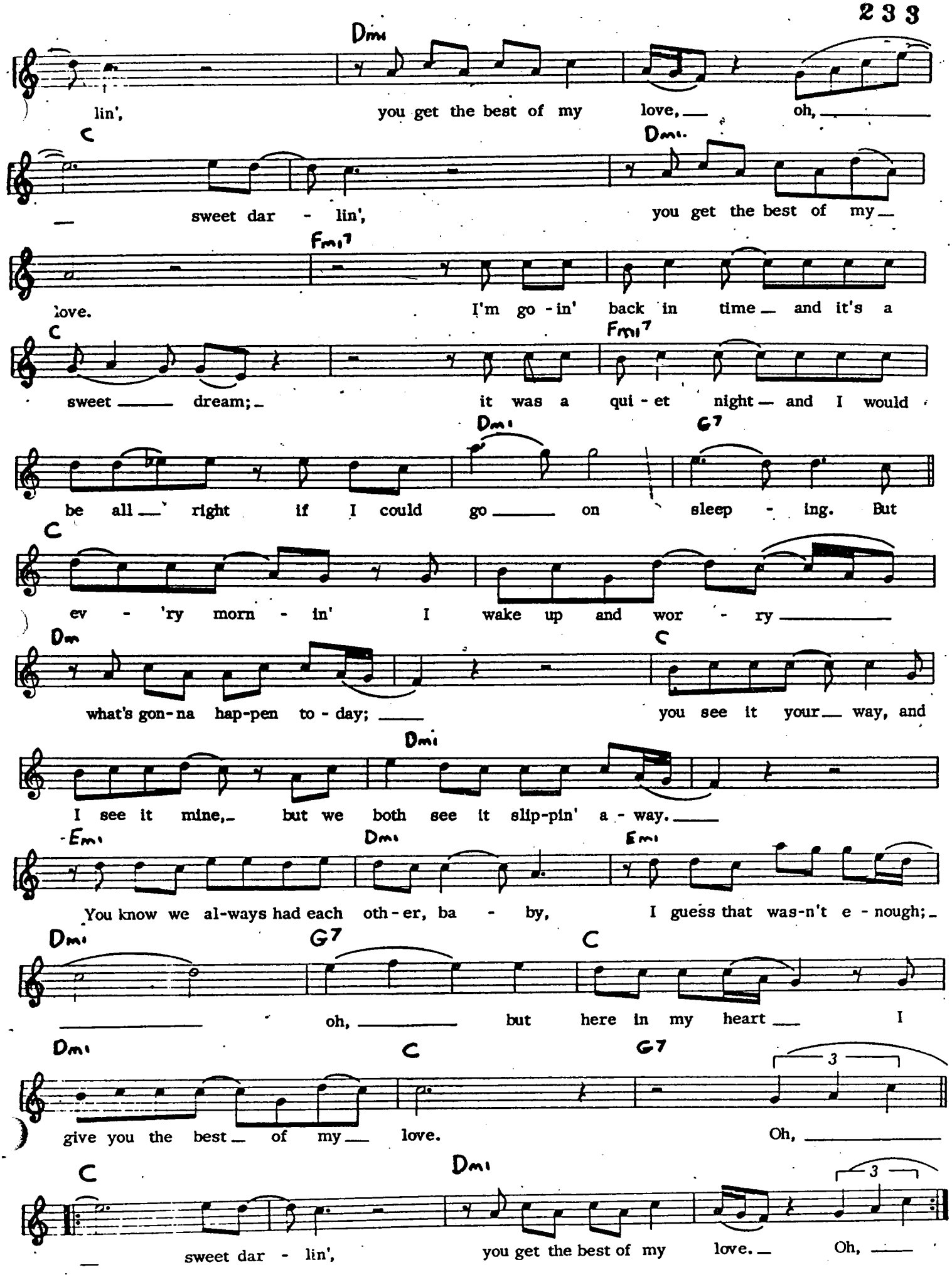
YOU MAKE ME FEEL BRAND NEW




Cmaj7 Bm7 Am7 Bm7 Cmaj7 D7sus4
This song is for you, filled with grat - i - tude and love:
How can I re - pay you for hav - ing faith in me?
C D Cmaj7 Am7 Bm7 Em7 C D Cmaj7
God bless you, you make me feel brand new, for God blessed me with you;
Am7 Bm7 Em7 C D Cmaj7
To Coda
You make me feel brand new, I sing this song 'cause you for you
Am7 D7sus4 G Cm/G 3fr E
D. S. al Coda
make me feel brand new.
Am7 Bm7 Em7 C D Cmaj7
Coda
Repeat and fade

THE BEST OF MY LOVE
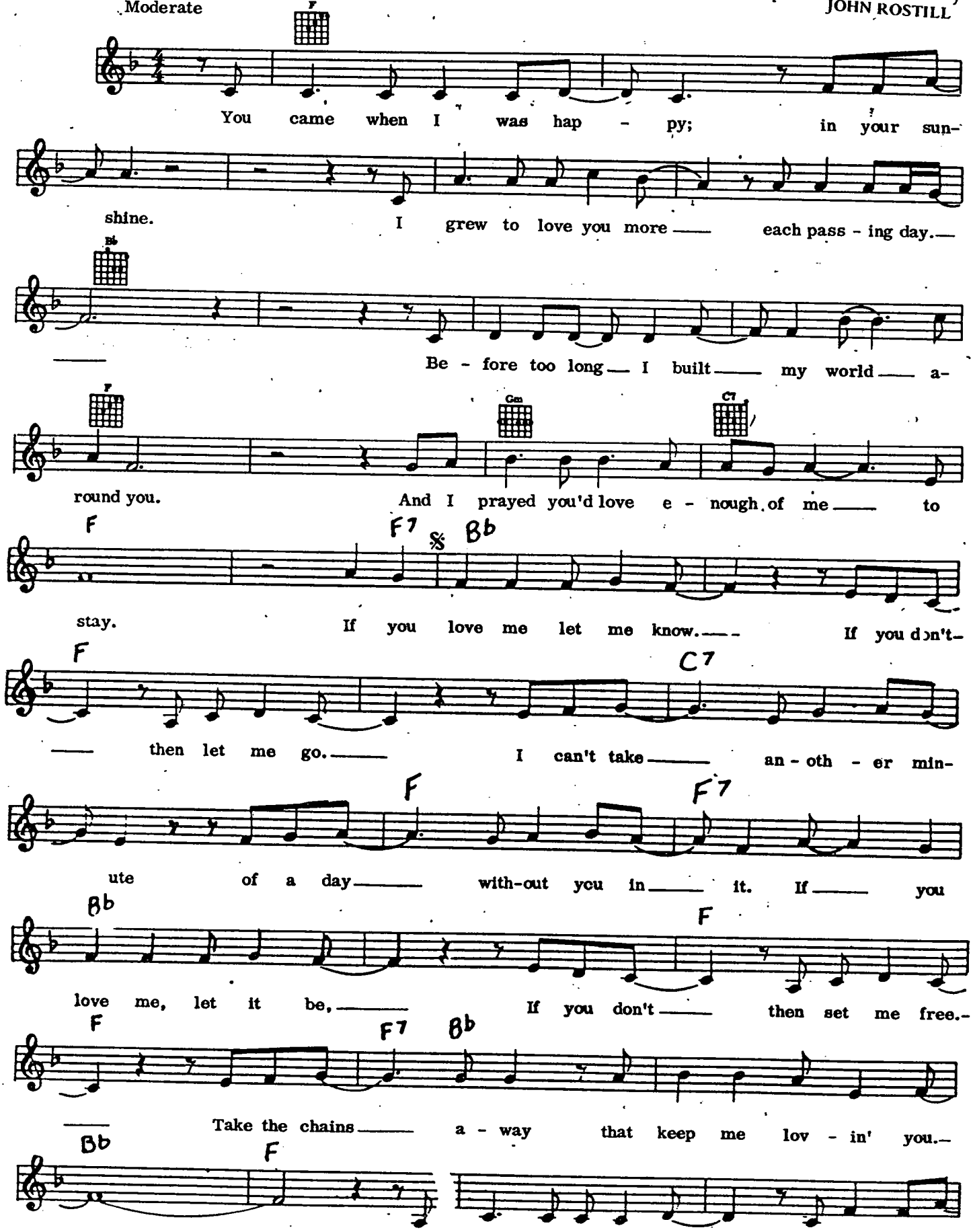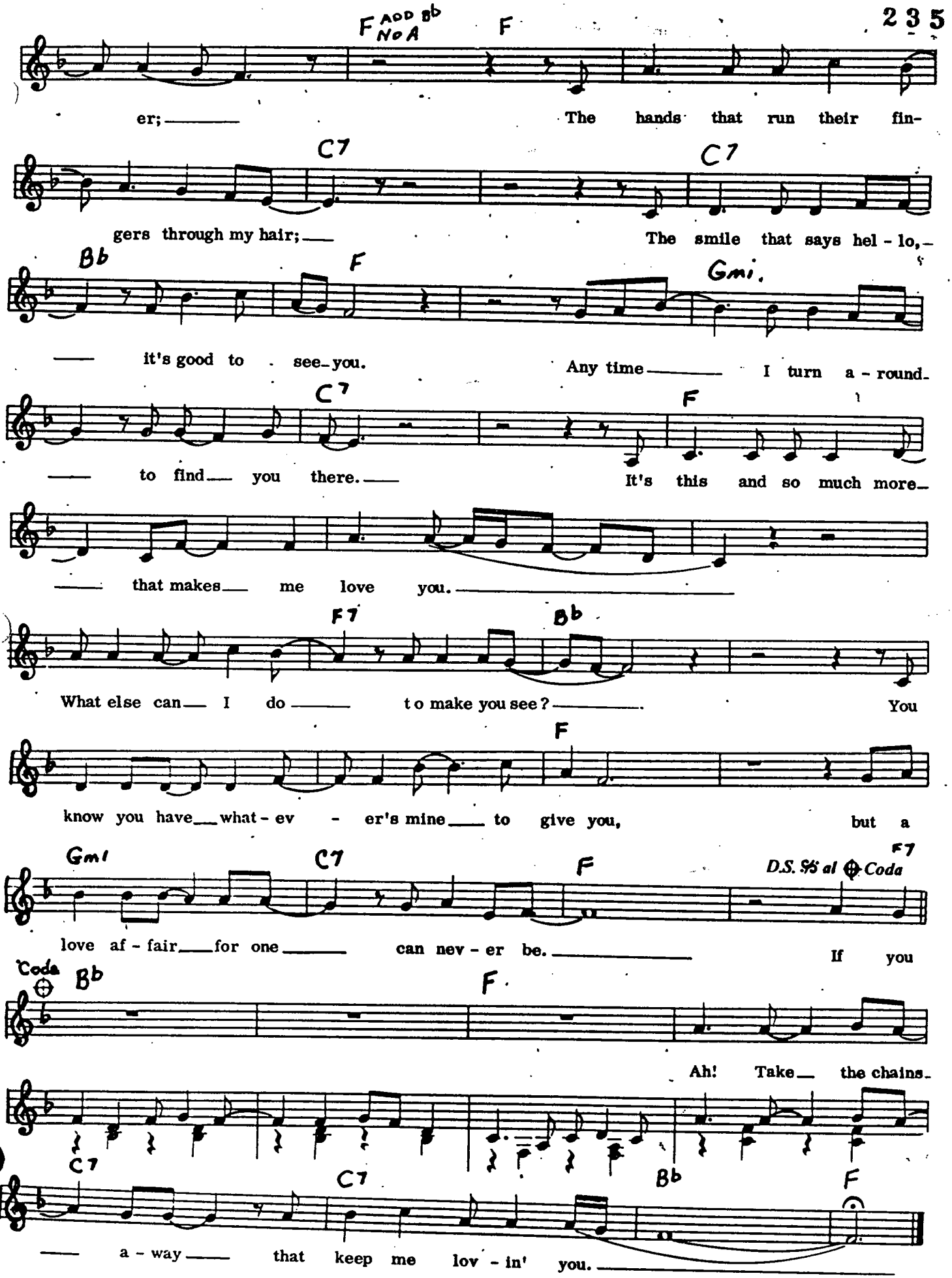



Dmi
lin', you get the best of my love, oh,
C
Dmi
sweet dar - lin', you get the best of my
Fmi7
love. I'm go - in' back in time and it's a
C
Fmi7
sweet dream; it was a qui - et night and I would
Dmi
G7
be all right if I could go on sleep - ing. But
C
ev - 'ry morn - in' I wake up and wor - ry
Dm
C
what's gon - na hap - pen to - day; you see it your way, and
Dmi
I see it mine, but we both see it slip - pin' a - way.
Emi
Dmi
Emi
You know we al - ways had each oth - er, ba - by, I guess that was - n't e - nough;
Dmi
G7
C
oh, but here in my heart I
Dmi
C
G7
3
give you the best of my love. Oh,
C
Dmi
3
sweet dar - lin', you get the best of my love. Oh,

IF YOU LOVE ME
(Let Me Know)

Words and Music by
JOHN ROSTILL

Moderate
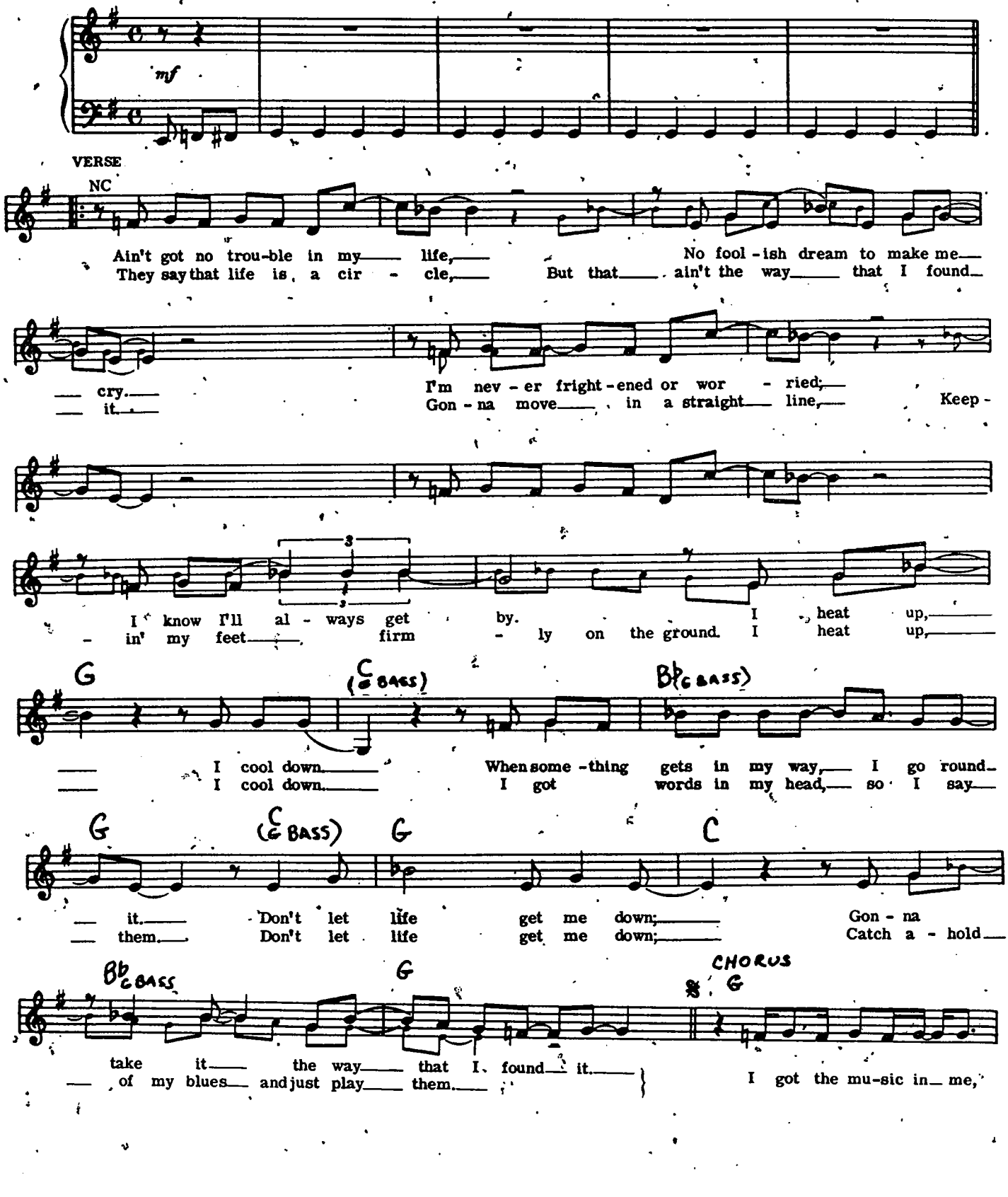


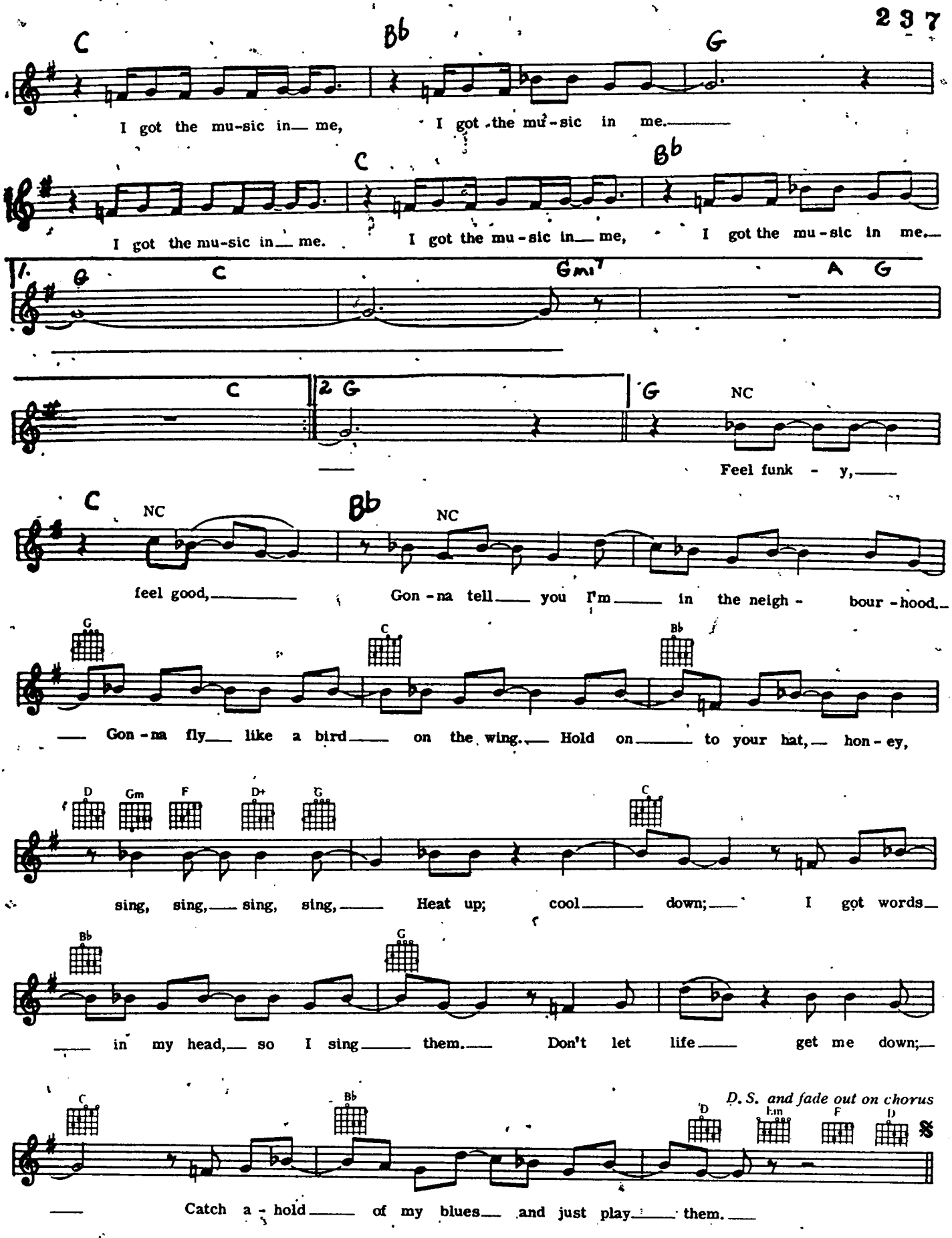

F ADD Bb NO A
F
er; The hands that run their fin-
C7
C7
gers through my hair; The smile that says hel - lo,
Bb
F
Gmi.
it's good to see you. Any time I turn a - round
C7
F
to find you there. It's this and so much more
that makes me love you.
F7
Bb
What else can I do to make you see? You
F
know you have what - ev - er's mine to give you, but a
Gmi
C7
F
F7
D.S. 𝄋 al ⊕ Coda
love af - fair for one can nev - er be. If you
Coda ⊕
Bb
F
Ah! Take the chains
C7
C7
Bb
F
a - way that keep me lov - in' you.

I'VE GOT THE MUSIC IN ME

Words and Music by
BIAS BOSHELL

Moderately, with a strong Four Beat

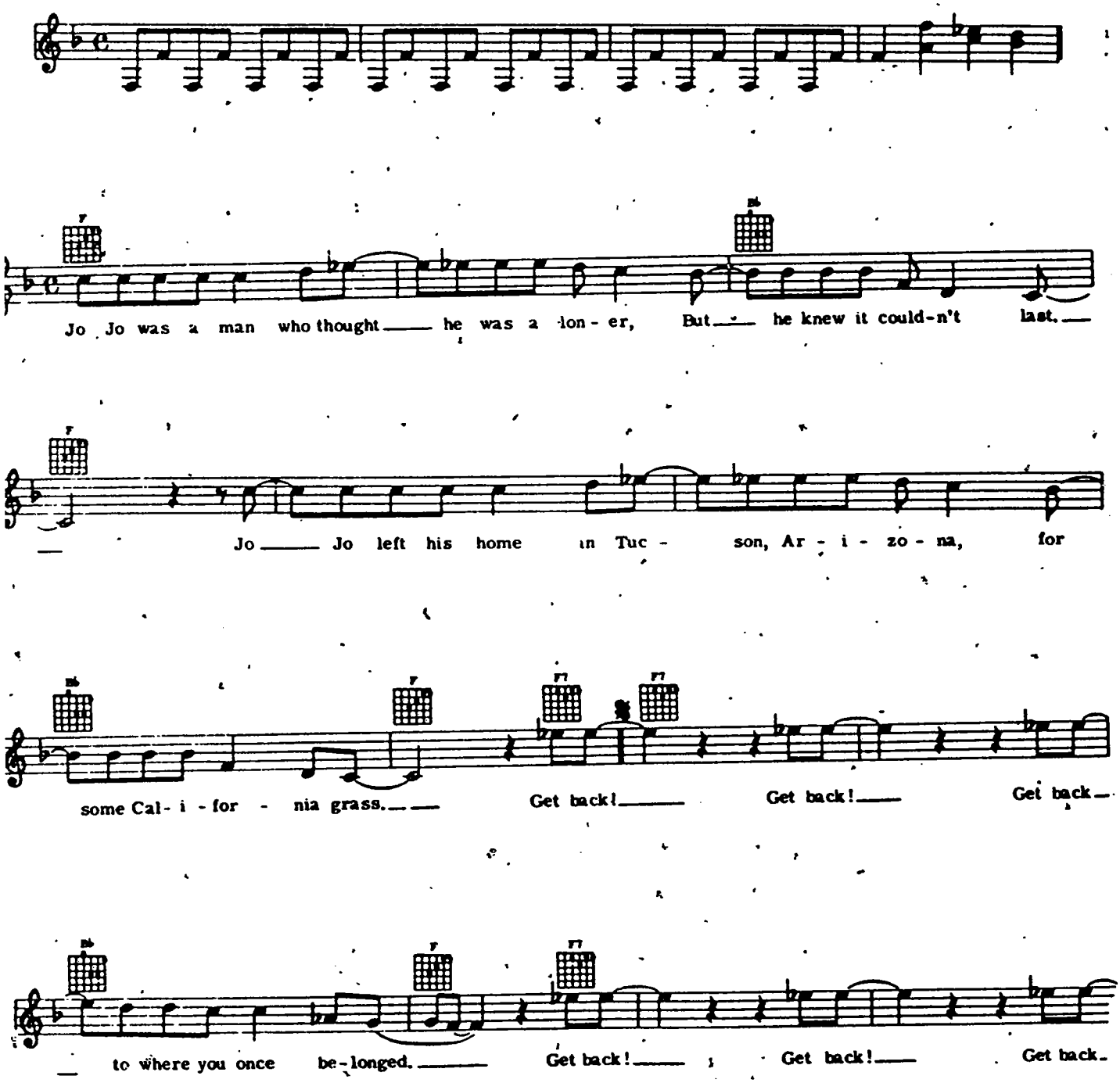


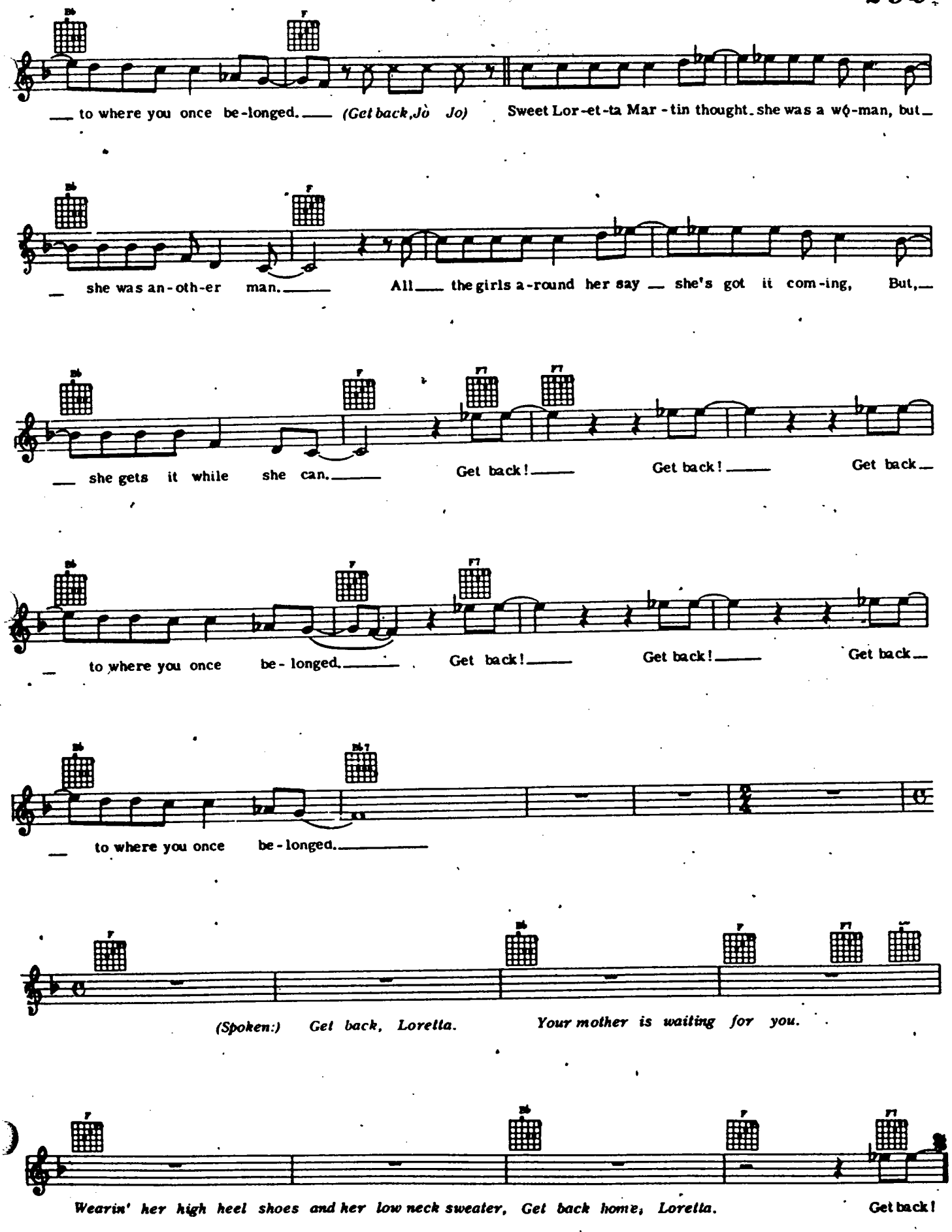

C Bb G
I got the mu-sic in me, I got the mu-sic in me.
C Bb
I got the mu-sic in me. I got the mu-sic in me, I got the mu-sic in me.
1. G C Gmi7 A G
C 2 G G NC
Feel funk - y,
C NC Bb NC
feel good, Gon-na tell you I'm in the neigh- bour-hood.
G C Bb
Gon-na fly like a bird on the wing. Hold on to your hat, hon-ey,
D Gm F D+ G C
sing, sing, sing, sing, Heat up; cool down; I got words
Bb G
in my head, so I sing them. Don't let life get me down;
C Bb D Em F D
D. S. and fade out on chorus
Catch a-hold of my blues and just play them.

GET BACK

BEATLES
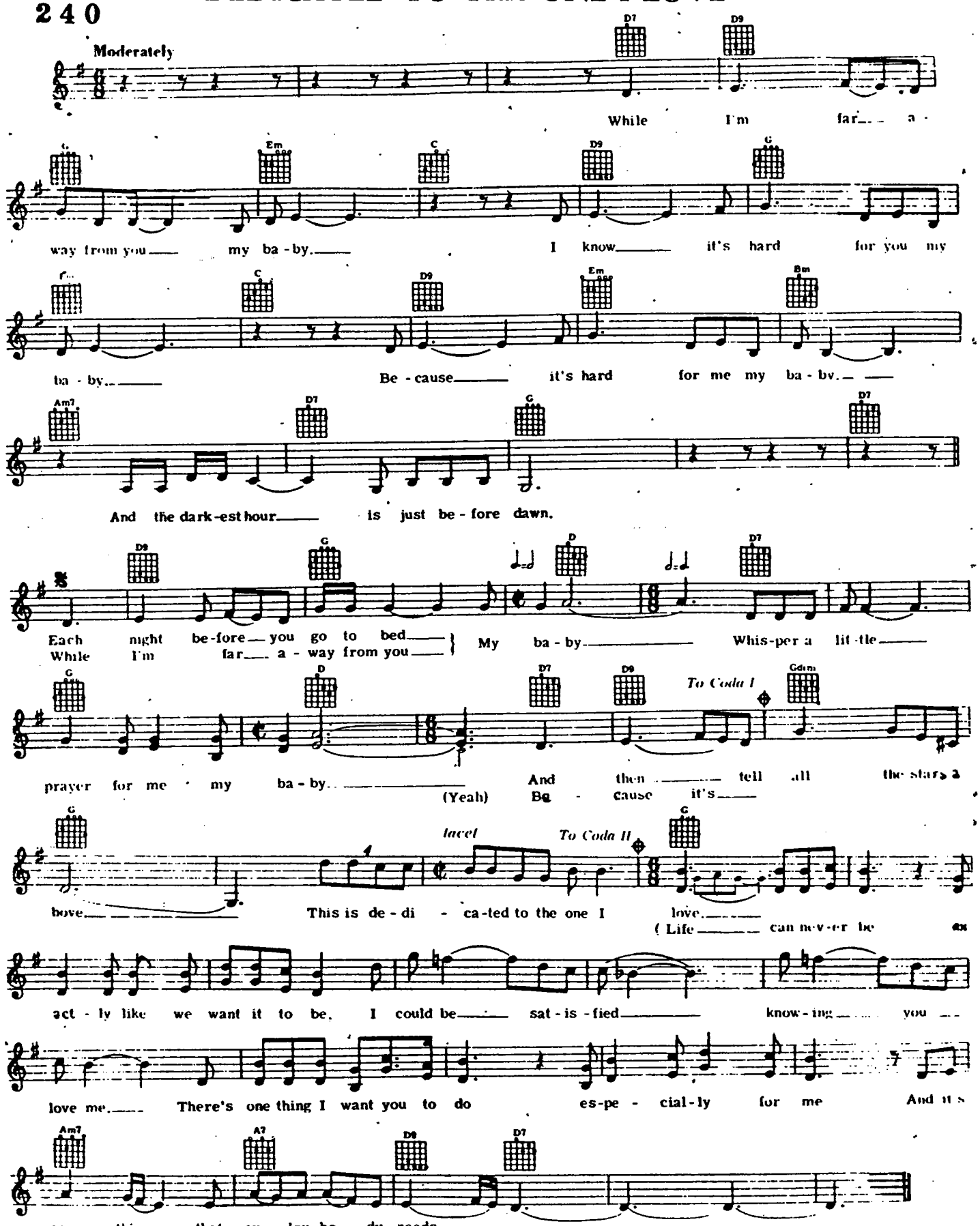
By
JOHN LENNON and
PAUL McCARTNEY




B♭
F
___ to where you once be-longed. ___ (Get back, Jò Jo) Sweet Lor-et-ta Mar-tin thought she was a wo-man, but
___ she was an-oth-er man. ___ All ___ the girls a-round her say ___ she's got it com-ing, But,
F7
___ she gets it while she can. ___ Get back! ___ Get back! ___ Get back
___ to where you once be-longed. ___ Get back! ___ Get back! ___ Get back
B♭7
___ to where you once be-longed.
(Spoken:) Get back, Loretta. Your mother is waiting for you.
Wearin' her high heel shoes and her low neck sweater, Get back home, Loretta. Get back!

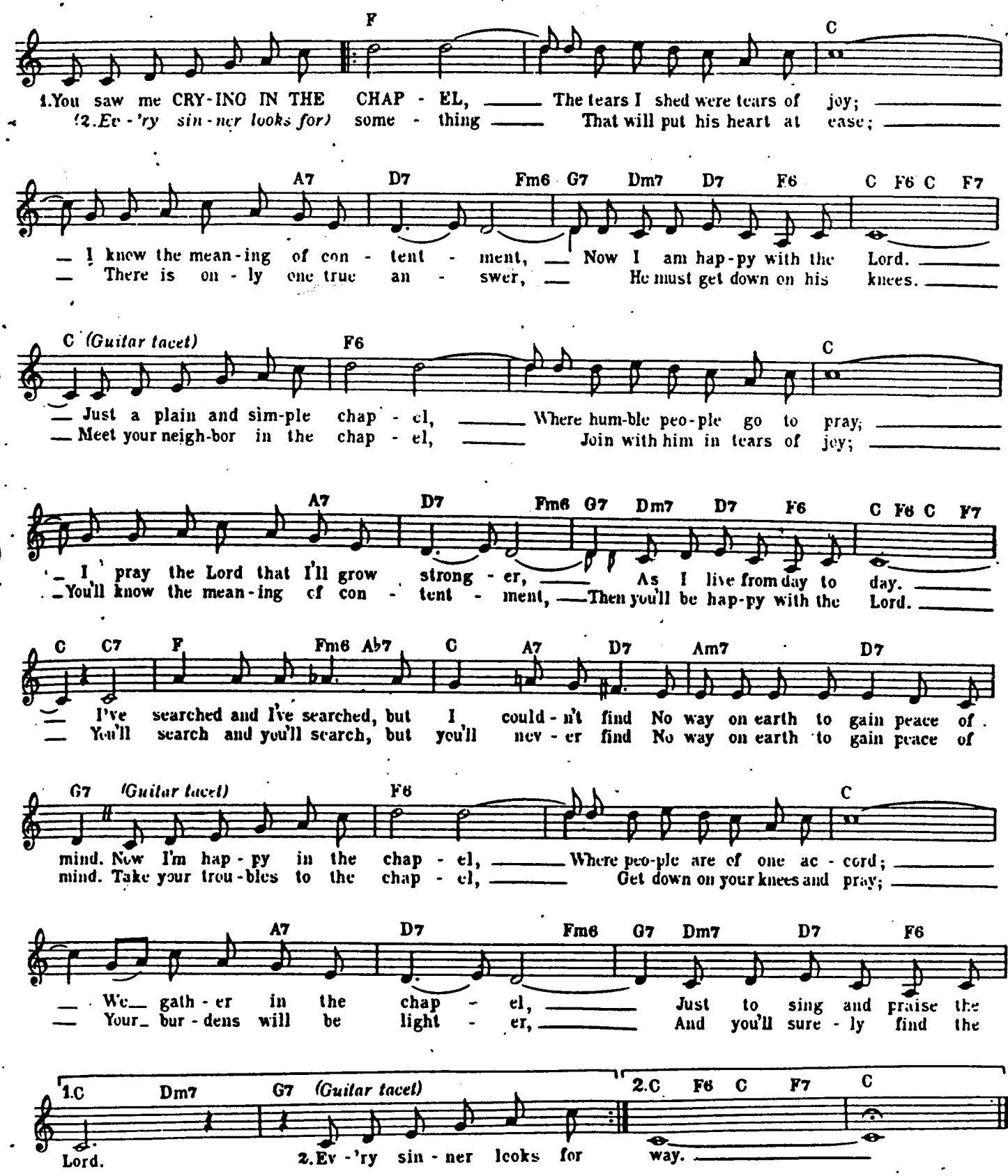
DEDICATED TO THE ONE I LOVE

240
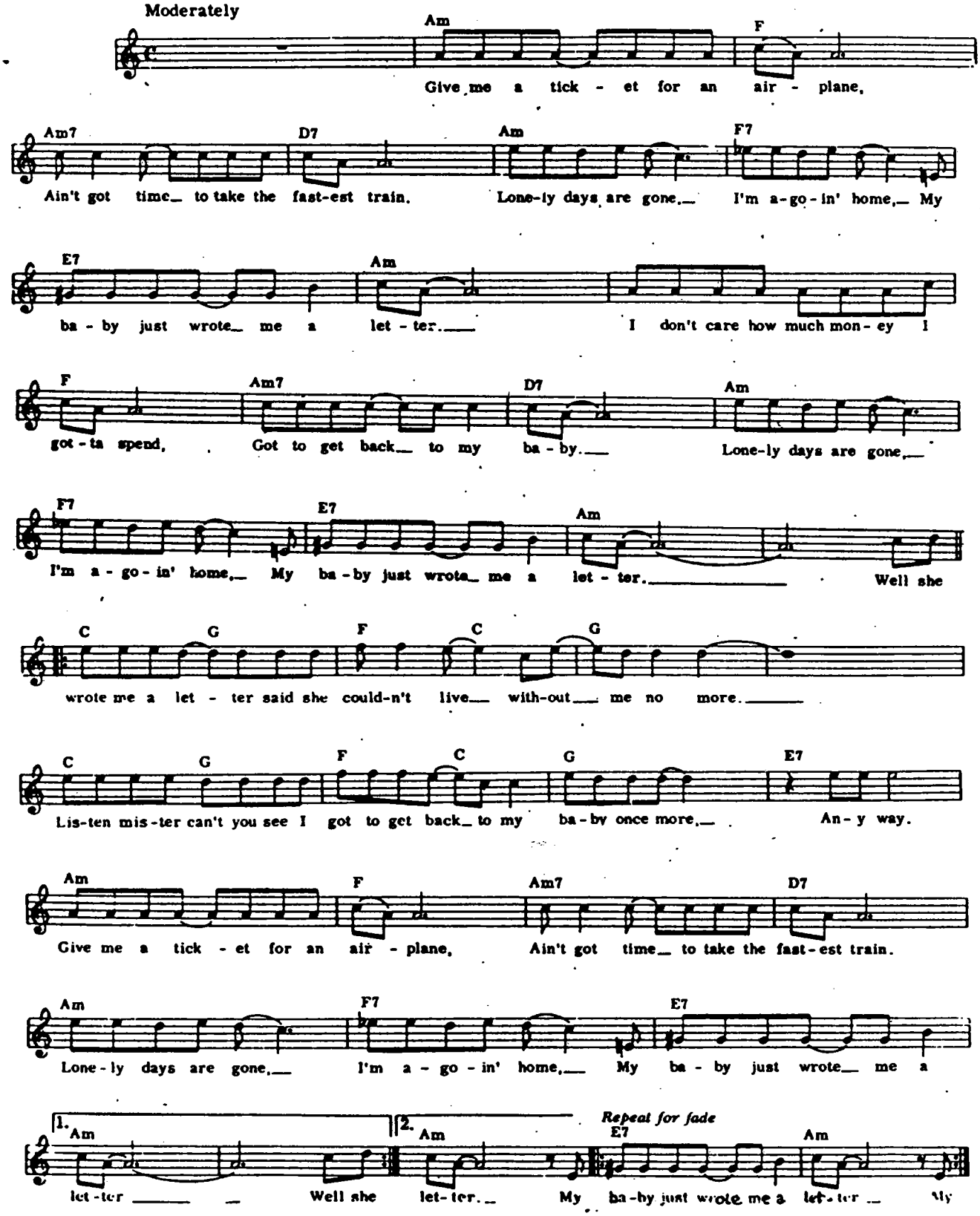


Recorded by THE ORIOLES on JUBILEE Records

CRYING IN THE CHAPEL
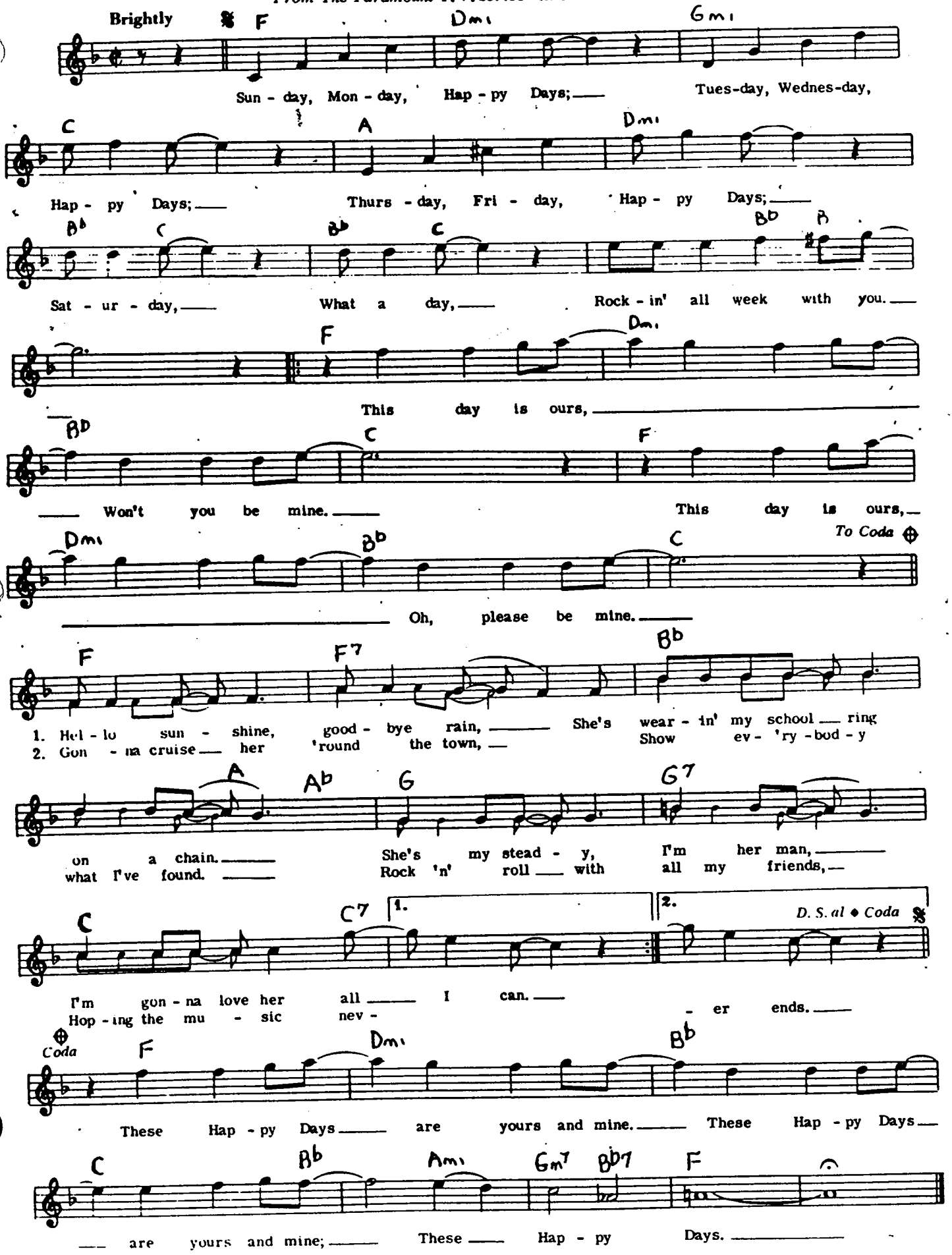


THE LETTER

Words and Music by
WAYNE CARSON THOMPSON



HAPPY DAYS
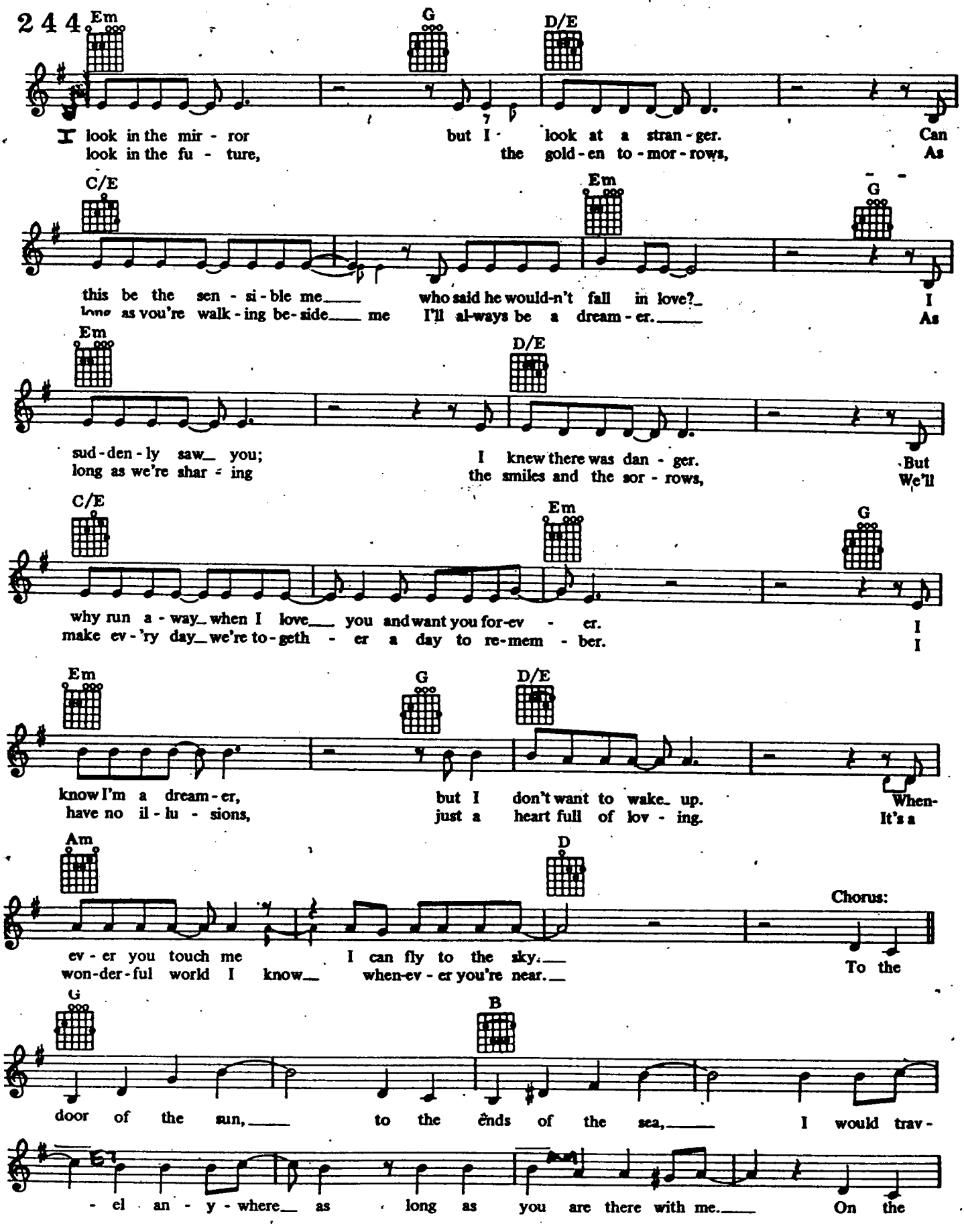
From The Paramount T. V. Series "HAPPY DAYS"

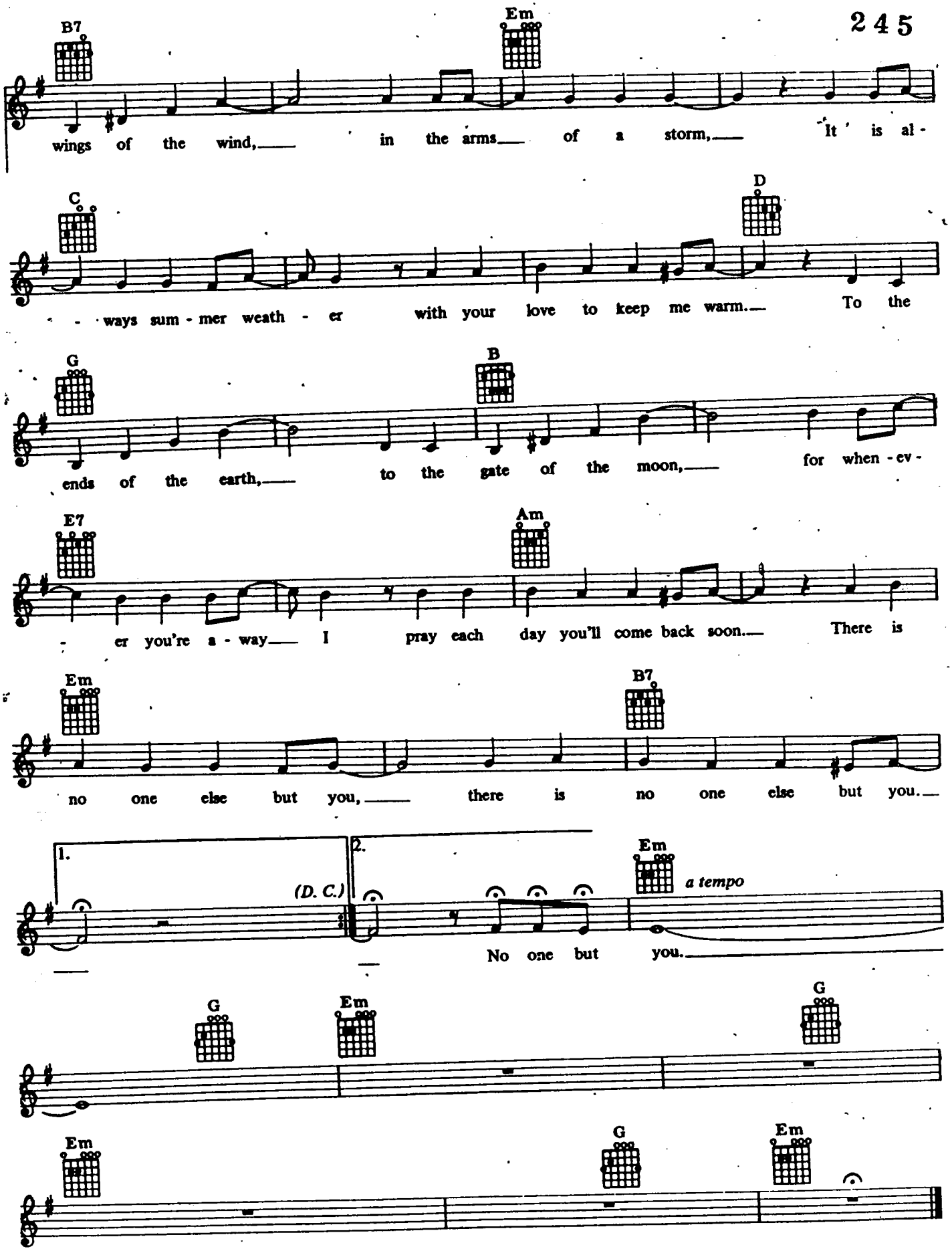


TO THE DOOR OF THE SUN

Al Martino

(Alle Porte Del Sole)

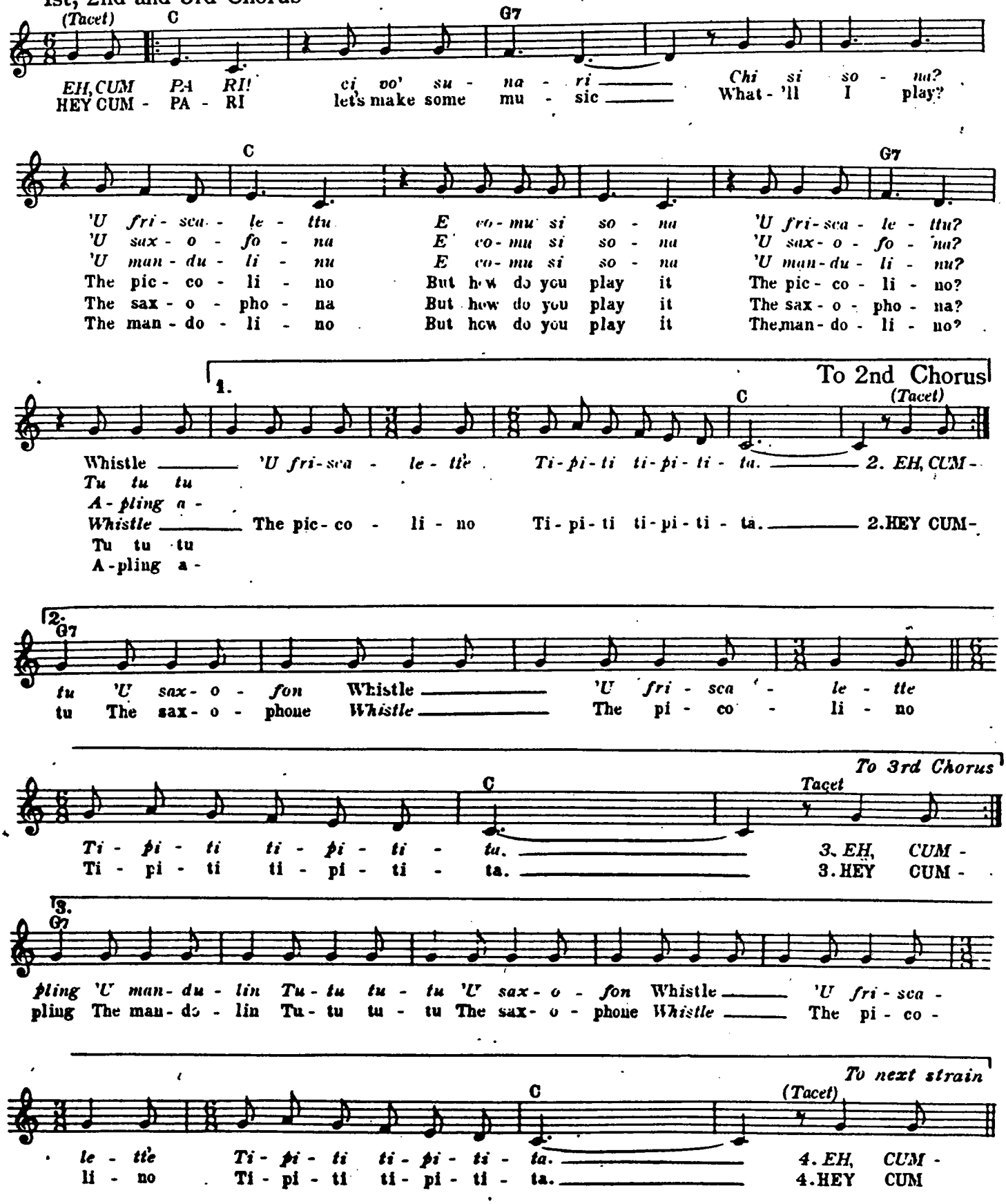


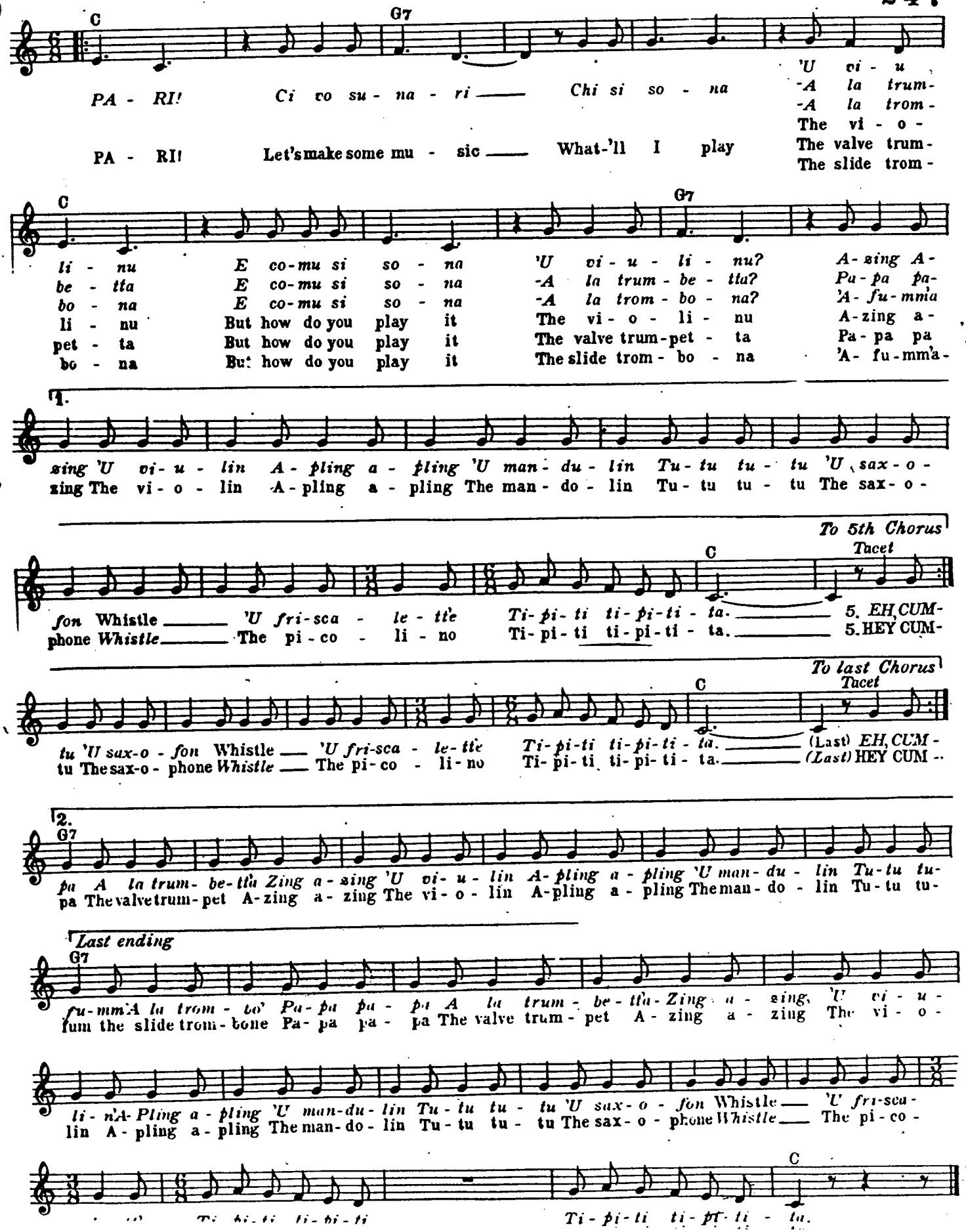

B7
Em
wings of the wind, in the arms of a storm, It ' is al -
C
D
- - ways sum - mer weath - er with your love to keep me warm. To the
G
B
ends of the earth, to the gate of the moon, for when - ev -
E7
Am
- er you're a - way I pray each day you'll come back soon. There is
Em
B7
no one else but you, there is no one else but you.
1.
2.
(D. C.)
Em
a tempo
No one but you.
G
Em
G
Em
G
Em

Eh, Cumpari!

Transcribed by
JULIUS LA ROSA
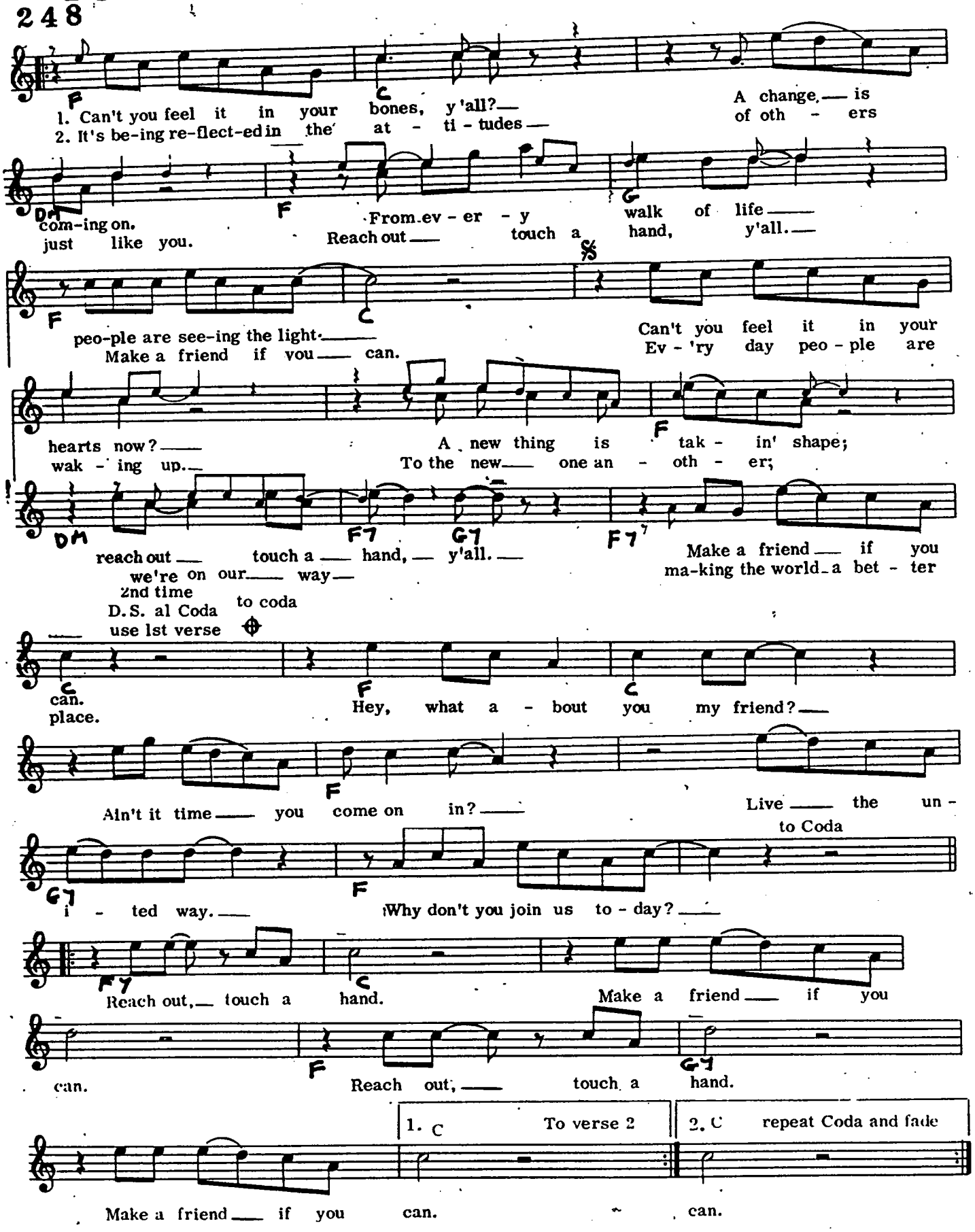
1st, 2nd and 3rd Chorus




C
G7
PA - RI! Ci vo su - na - ri — Chi si so - na 'U vi - u
PA - RI! Let's make some mu - sic — What-'ll I play -A la trum-
-A la trom-
The vi - o -
The valve trum-
The slide trom -
li - nu E co-mu si so - na 'U vi - u - li - nu? A-sing A-
be - tta E co-mu si so - na -A la trum - be - tta? Pa-pa pa-
bo - na E co-mu si so - na -A la trom - bo - na? 'A-fu-mmia
li - nu But how do you play it The vi - o - li - nu A-zing a-
pet - ta But how do you play it The valve trum-pet - ta Pa-pa pa
bo - na But how do you play it The slide trom - bo - na 'A-fu-mm'a-
1.
sing 'U vi - u - lin A - pling a - pling 'U man - du - lin Tu - tu tu - tu 'U sax - o -
zing The vi - o - lin A-pling a - pling The man - do - lin Tu - tu tu - tu The sax - o -
To 5th Chorus
Tacet
fon Whistle — 'U fri-sca - le - tte Ti-pi-ti ti-pi-ti - ta. — 5. EH, CUM-
phone Whistle — The pi - co - li - no Ti-pi-ti ti-pi-ti - ta. — 5. HEY CUM-
To last Chorus
Tacet
tu 'U sax-o - fon Whistle — 'U fri-sca - le-tte Ti-pi-ti ti-pi-ti - ta. — (Last) EH, CUM -
tu The sax-o - phone Whistle — The pi - co - li - no Ti-pi-ti ti-pi-ti - ta. — (Last) HEY CUM -
2.
G7
pa A la trum- be-tta Zing a-sing 'U vi- u - lin A-pling a - pling 'U man - du - lin Tu-tu tu-
pa The valve trum-pet A-zing a - zing The vi - o - lin A-pling a - pling The man - do - lin Tu-tu tu-
Last ending
G7
fu-mm'A la trom - bo' Pa-pa pa - pa A la trum - be - tta Zing a - sing, 'U vi - u -
fum the slide trom - bone Pa-pa pa - pa The valve trum - pet A - zing a - zing The vi - o -
li - n'A Pling a - pling 'U man-du - lin Tu - tu tu - tu 'U sax - o - fon Whistle — 'U fri-sca -
lin A - pling a - pling The man-do - lin Tu - tu tu - tu The sax - o - phone Whistle — The pi - co -
C
Ti - pi - ti ti - pi - ti - ta.
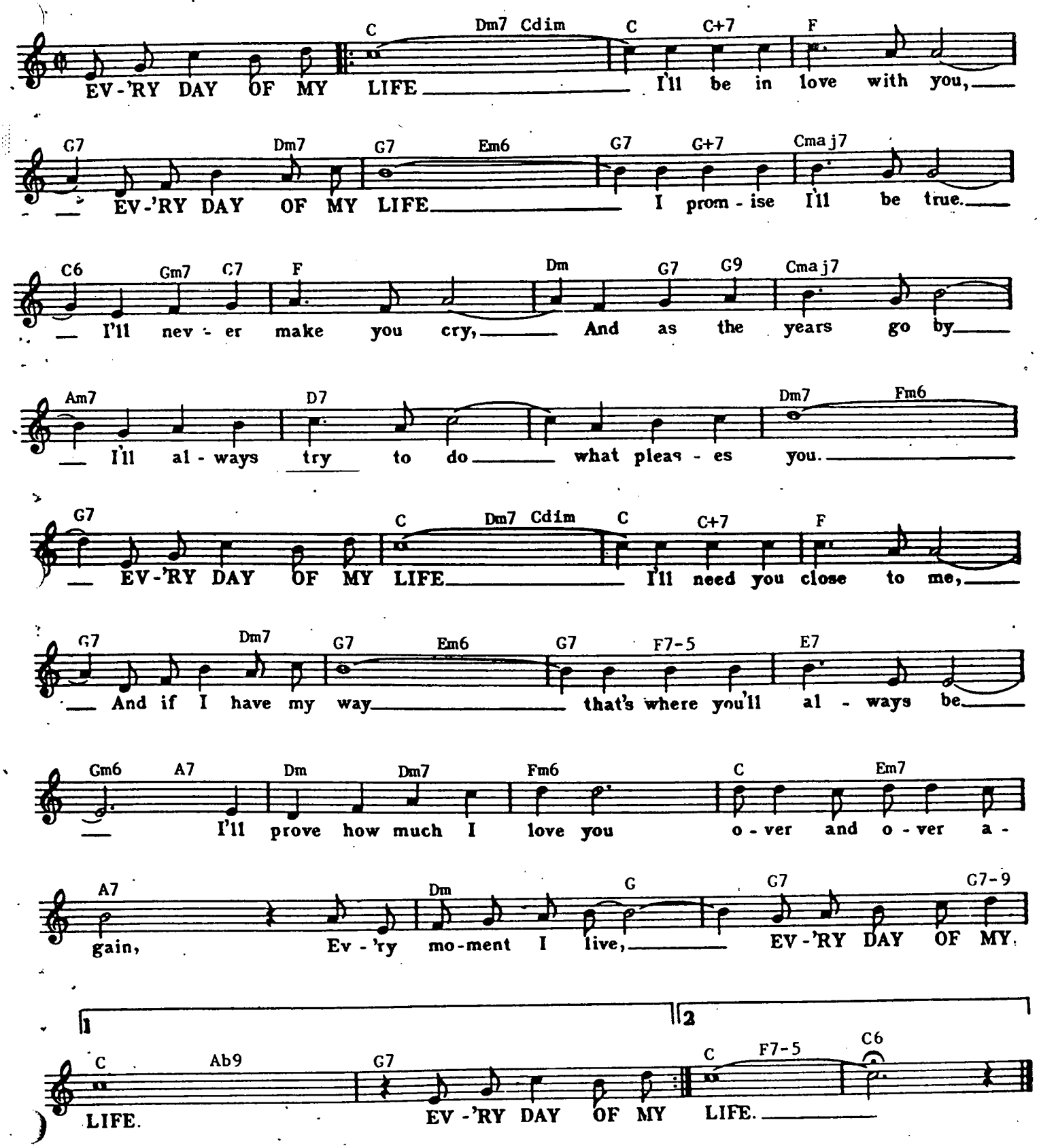
TOUCH A HAND, MAKE A FRIEND

248



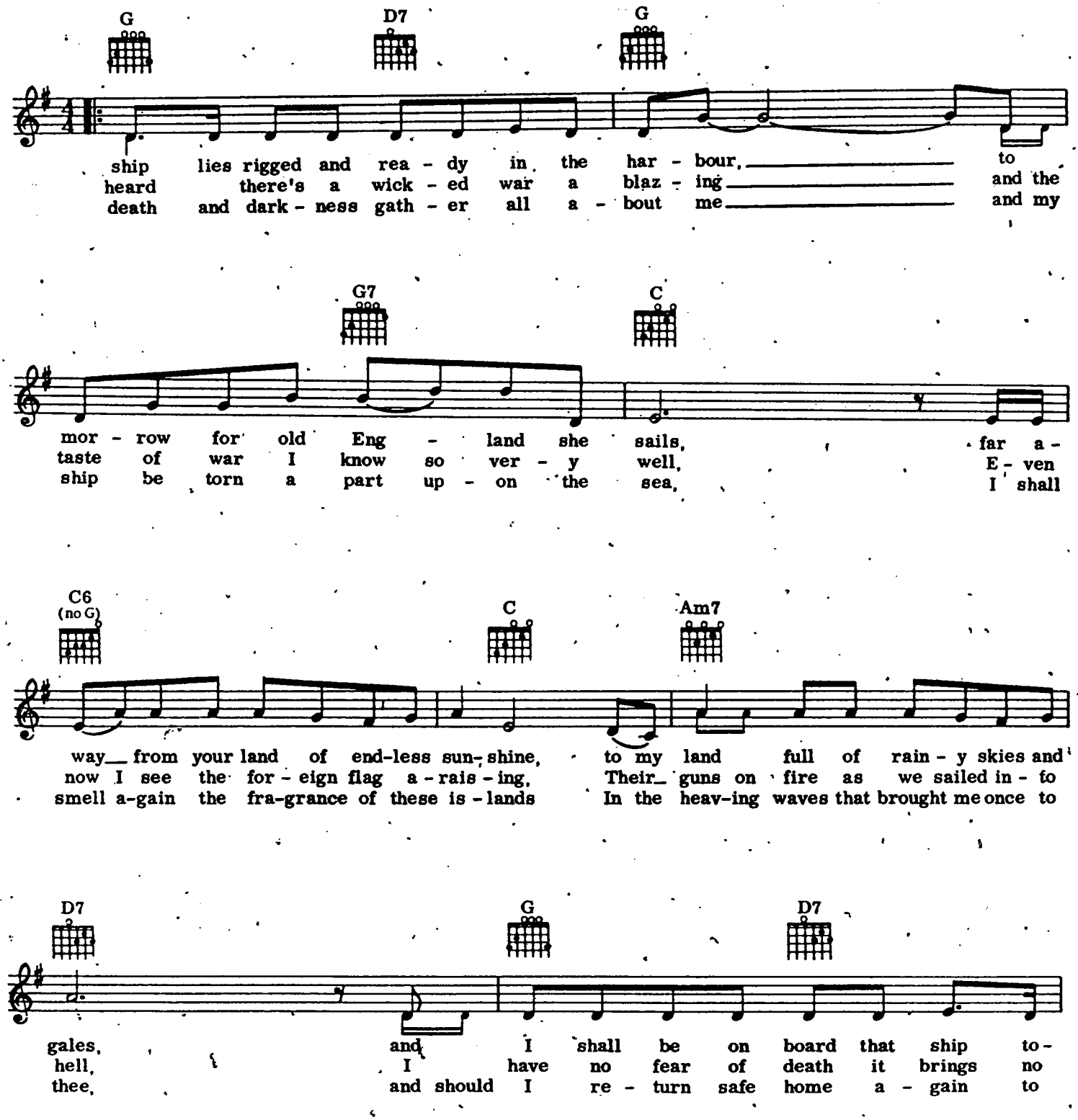
Recorded by BOBBY VINTON on EPIC Records

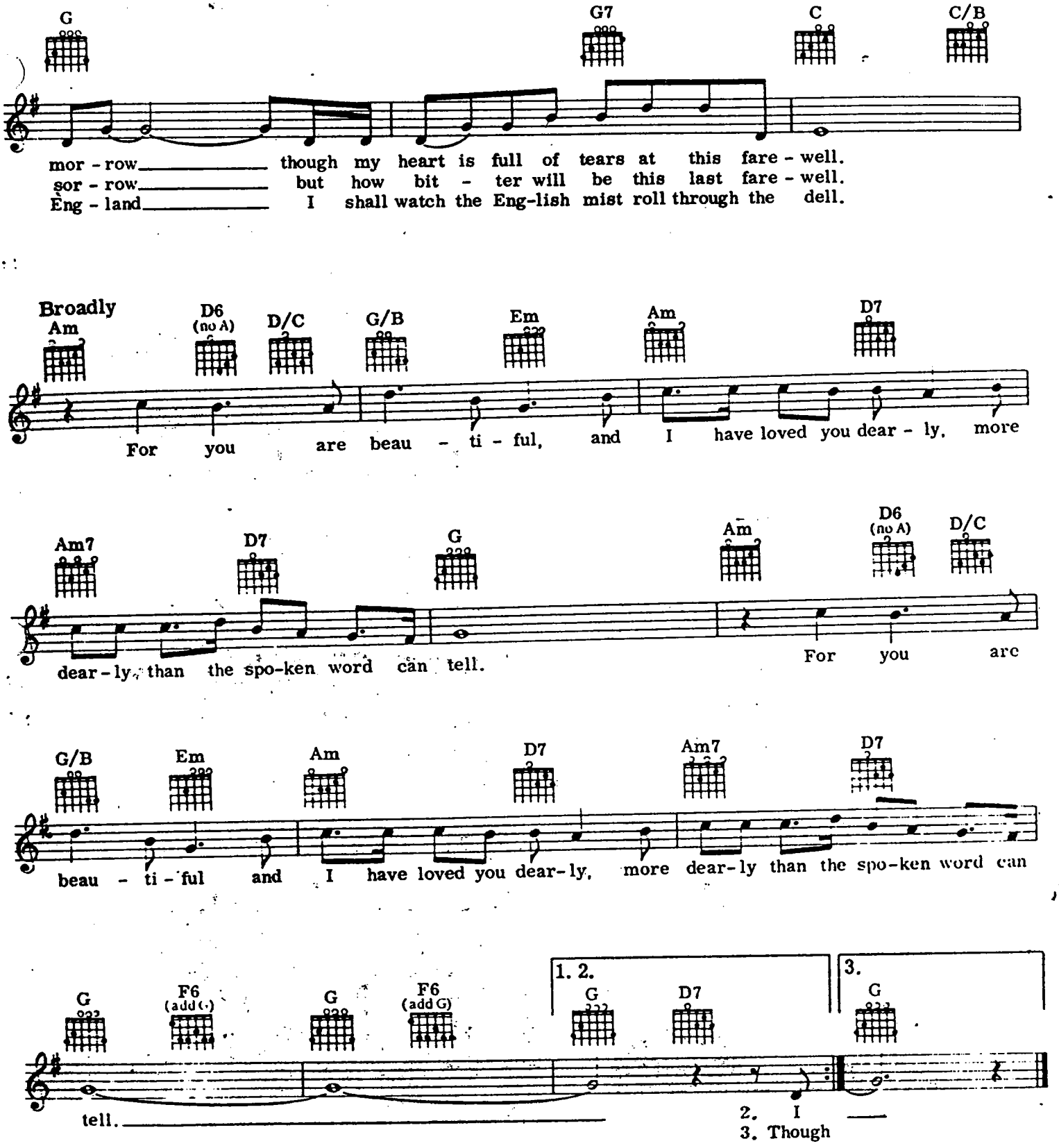
EV'RY DAY OF MY LIFE
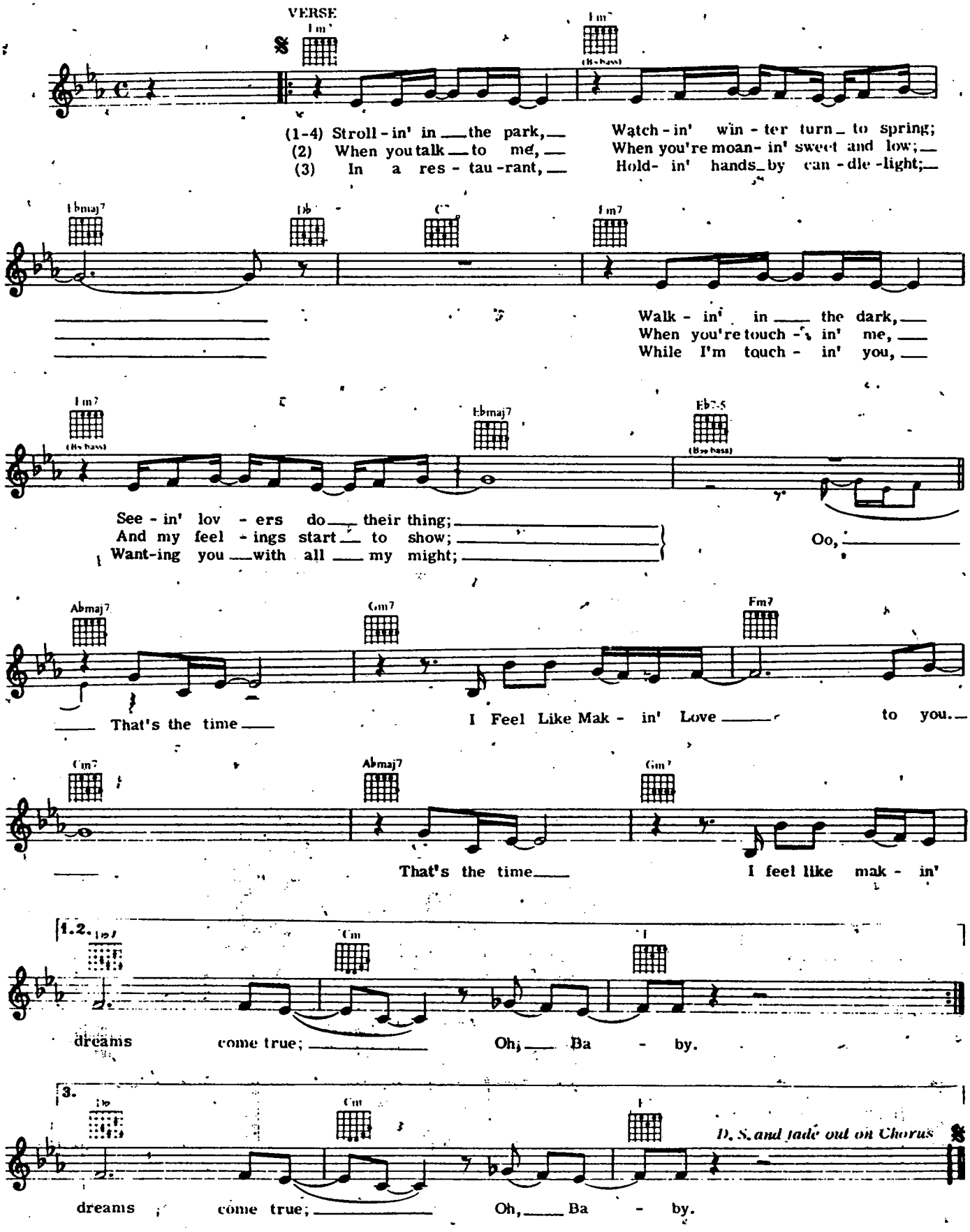


ROGER WHITTAKER

250 THE LAST FAREWELL




G
G7
C
C/B
mor - row_____ though my heart is full of tears at this fare - well.
sor - row_____ but how bit - ter will be this last fare - well.
Eng - land_____ I shall watch the Eng-lish mist roll through the dell.
Broadly
Am
D6 (no A)
D/C
G/B
Em
Am
D7
For you are beau - ti - ful, and I have loved you dear - ly, more
Am7
D7
G
Am
D6 (no A)
D/C
dear - ly than the spo-ken word can tell. For you are
G/B
Em
Am
D7
Am7
D7
beau - ti - ful and I have loved you dear-ly, more dear-ly than the spo-ken word can
G
F6 (add C)
G
F6 (add G)
1. 2.
G
D7
3.
G
tell.
2. I
3. Though
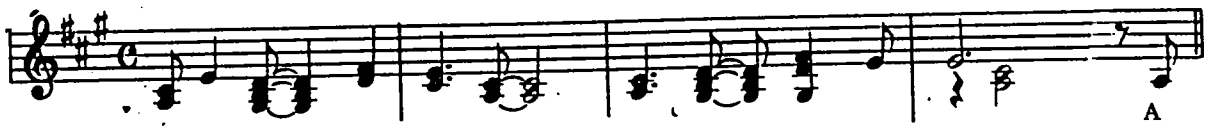
FEEL LIKE MAKIN' LOVE
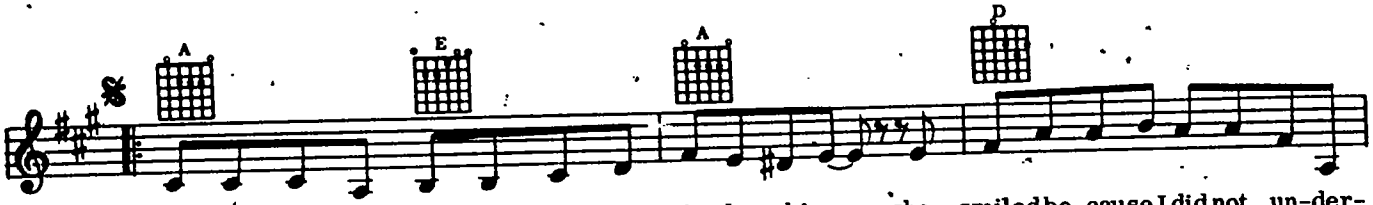


NO NO SONG

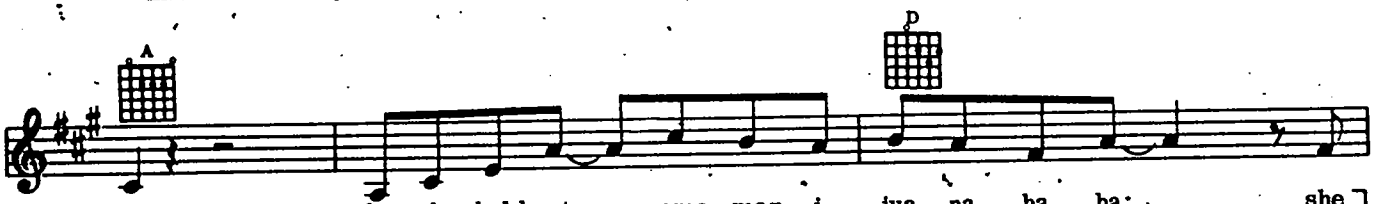
Words and Music by
HOYT AXTON and
DAVID P. JACKSON

Mod.

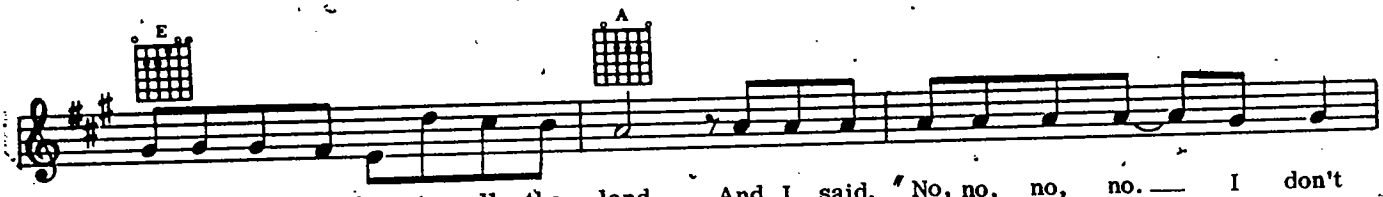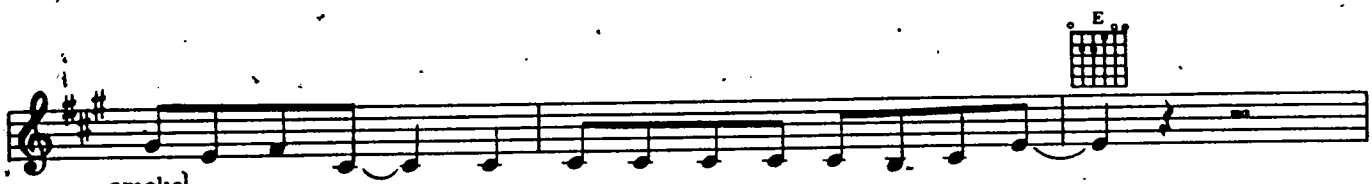




la - dy that I know just came from Co-lom-bi-a; she smiled be-cause I did not un-der-
wom - an that I know just came from Ma-jor-ca, Spain; she smiled be-cause I did not un-der-
man I know just came from Nash-ville, Ten-nes-see-o; he smiled be-cause I did not un-der-



stand, then she held out — some mar - i - jua - na ha ha; — she
stand, then she held out — a ten pound bag of co - caine; — she
stand, then he held out — some moon-shine whis-key oh ho; — he

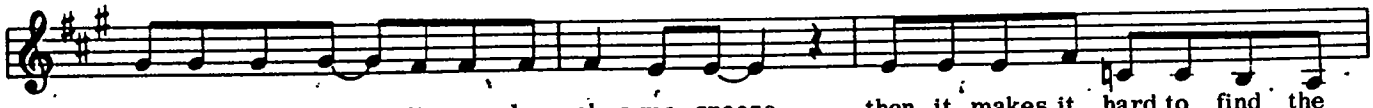


said it was the best in all the land. And I said, "No, no, no, no. — I don't
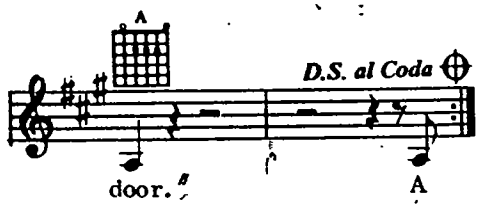


smoke
sniff } it no more, — I'm tired of wak - in' up on the floor; —
drink

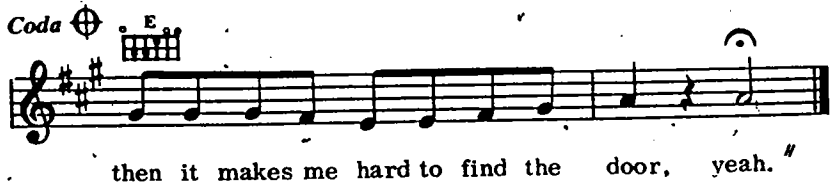
to Coda



no thank you please, it on - ly makes me sneeze, — then it makes it hard to find the
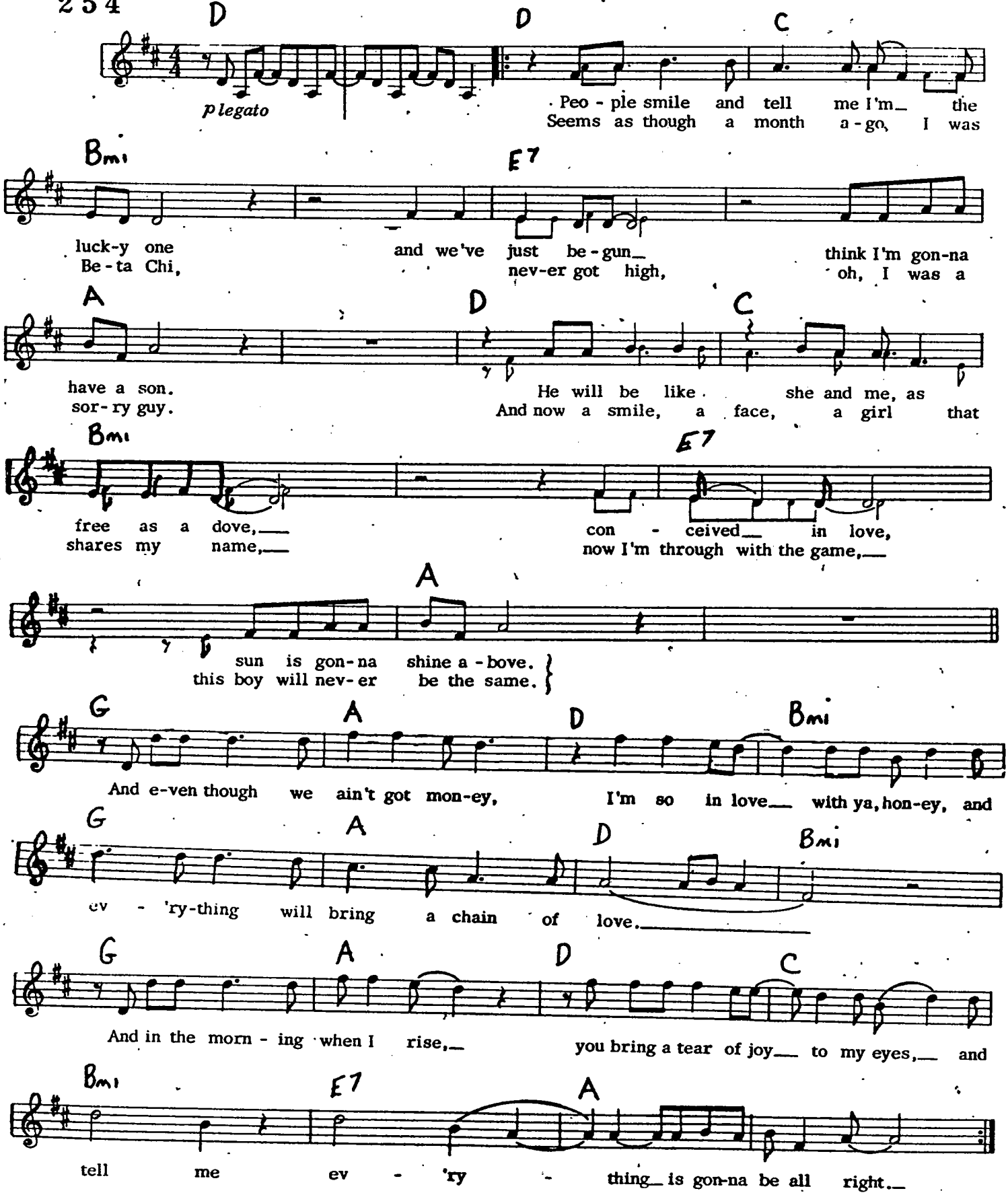


door."
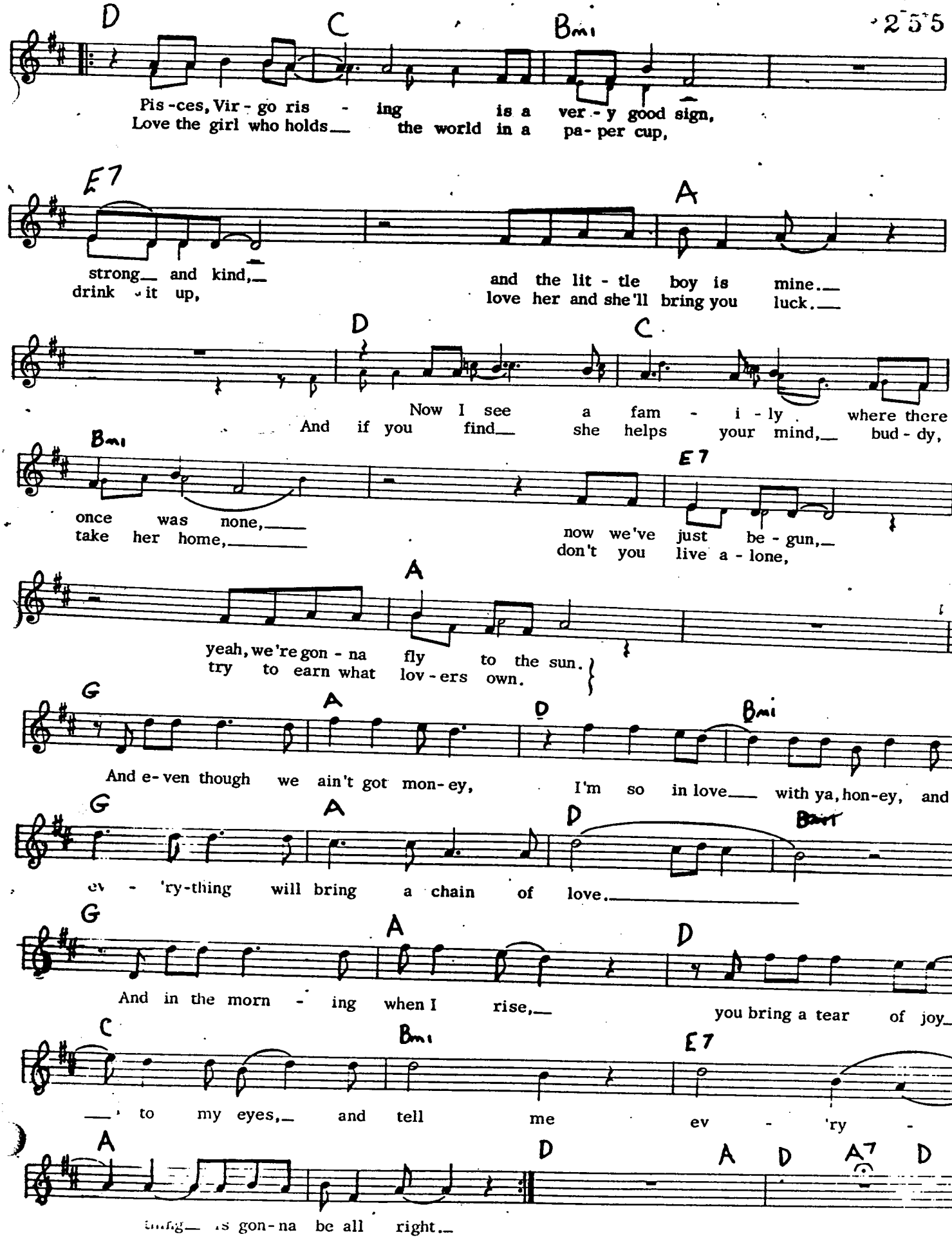


then it makes me hard to find the door, yeah."
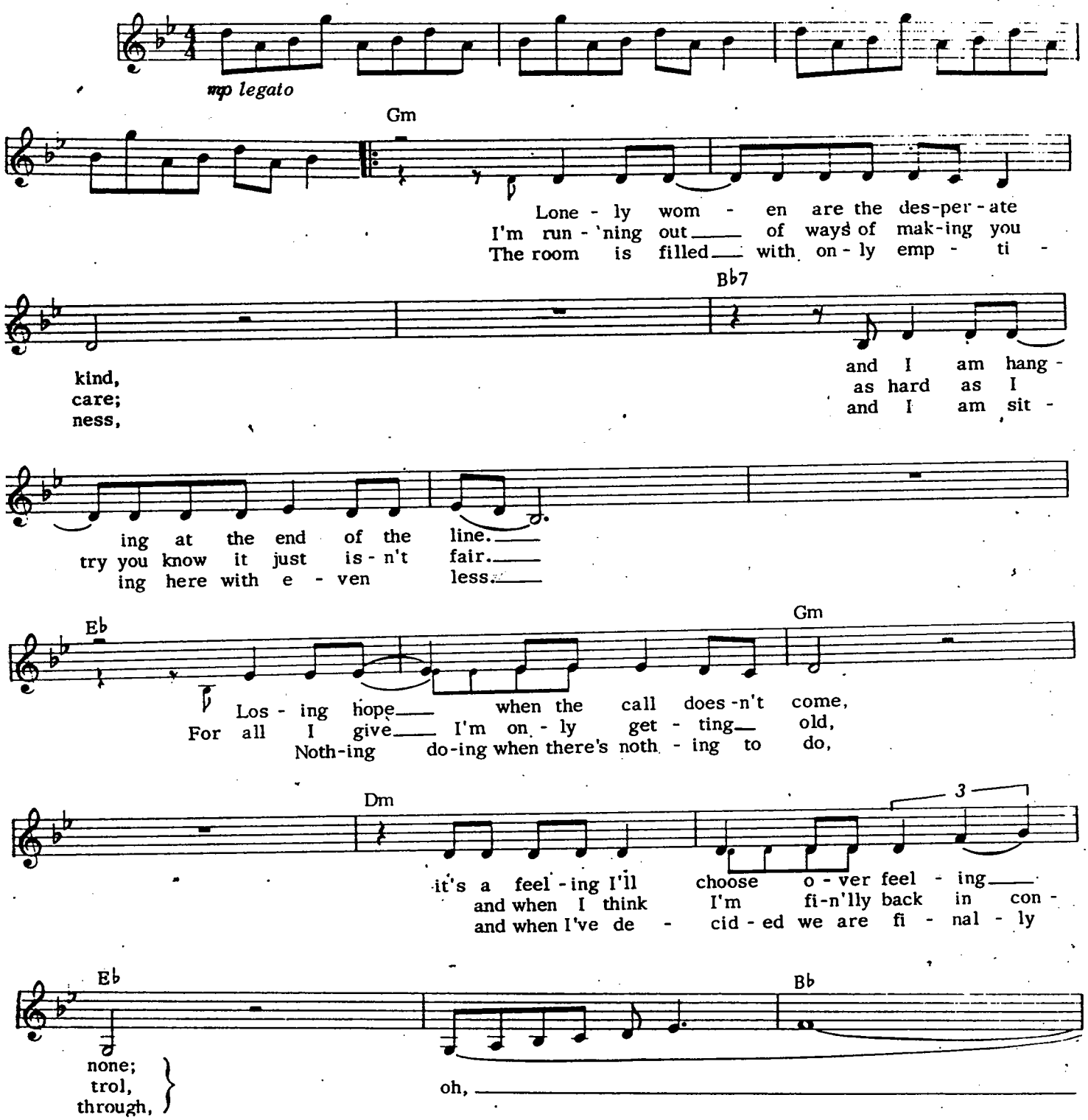
DANNY'S SONG
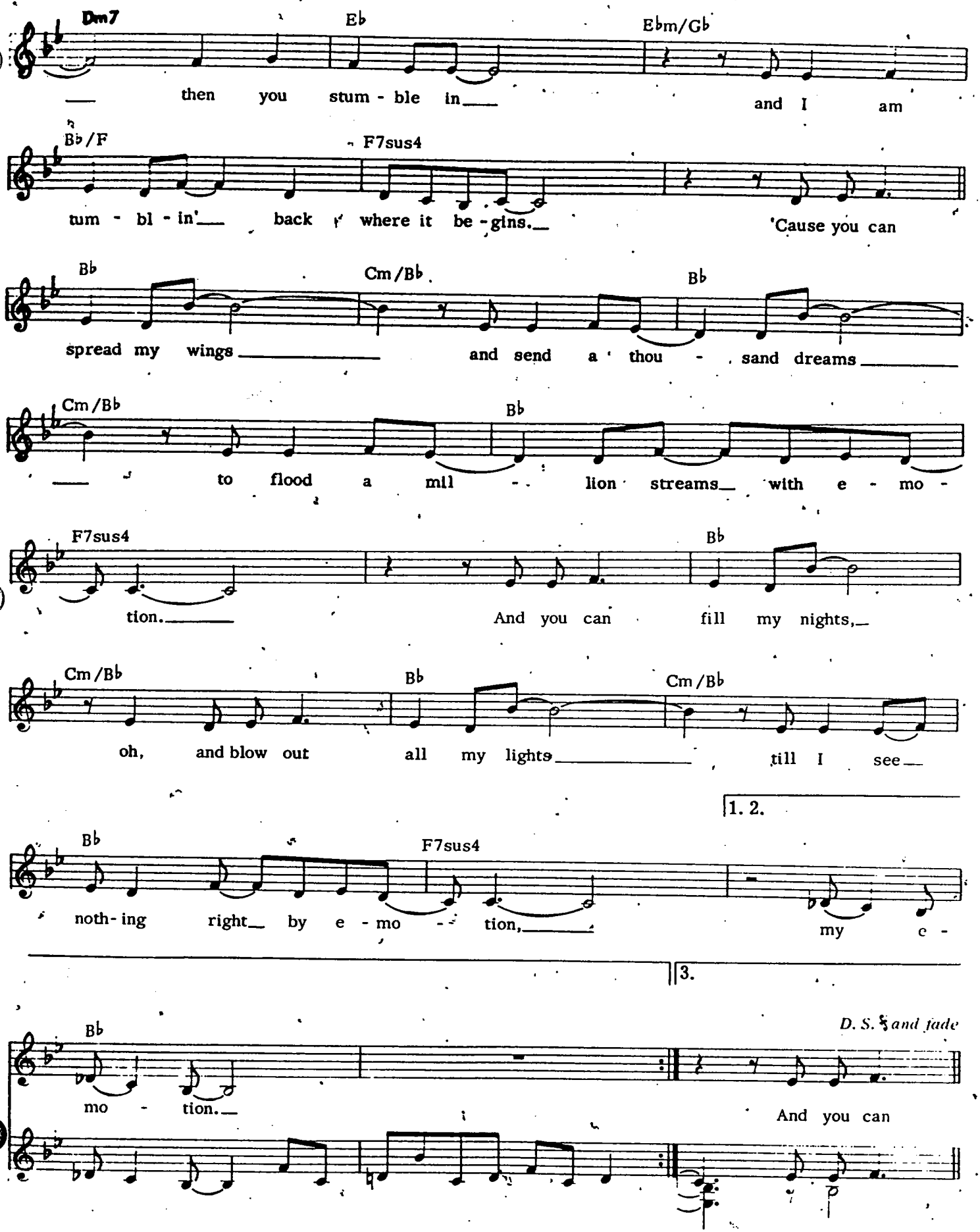
254



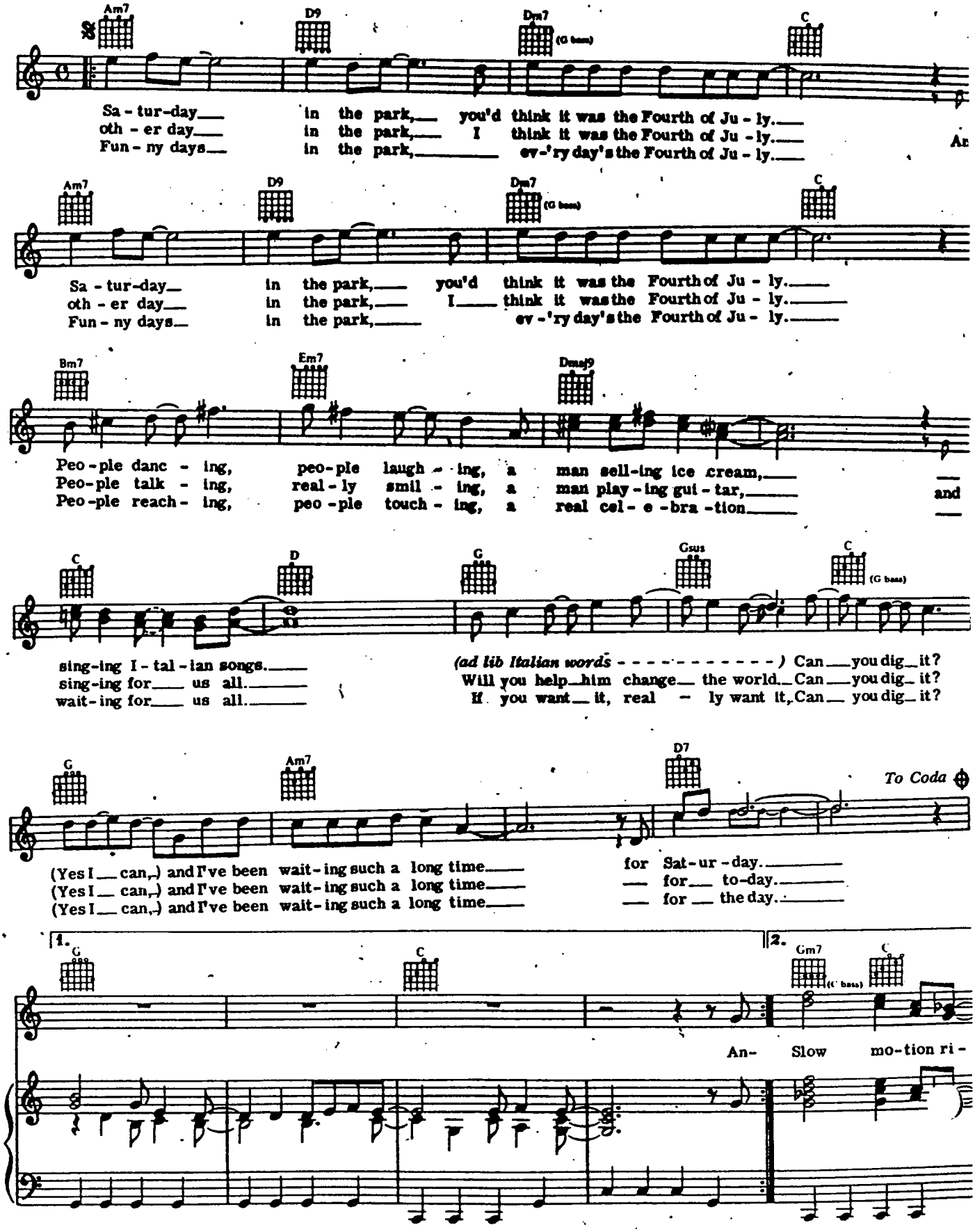

D C Bmi
Pis-ces, Vir-go ris - ing is a ver-y good sign,
Love the girl who holds__ the world in a pa-per cup,
E7 A
strong__ and kind,__ and the lit-tle boy is mine.__
drink it up, love her and she'll bring you luck.__
D C
Now I see a fam - i - ly where there
And if you find__ she helps your mind,__ bud-dy,
Bmi E7
once was none,__ now we've just be-gun,__
take her home,__ don't you live a-lone,
A
yeah, we're gon-na fly to the sun.
try to earn what lov-ers own.
G A D Bmi
And e-ven though we ain't got mon-ey, I'm so in love__ with ya, hon-ey, and
G A D Bmi
ev - 'ry-thing will bring a chain of love.__
G A D
And in the morn - ing when I rise,__ you bring a tear of joy__
C Bmi E7
__ to my eyes,__ and tell me ev - 'ry -
A D A D A7 D
thing__ is gon-na be all right.__

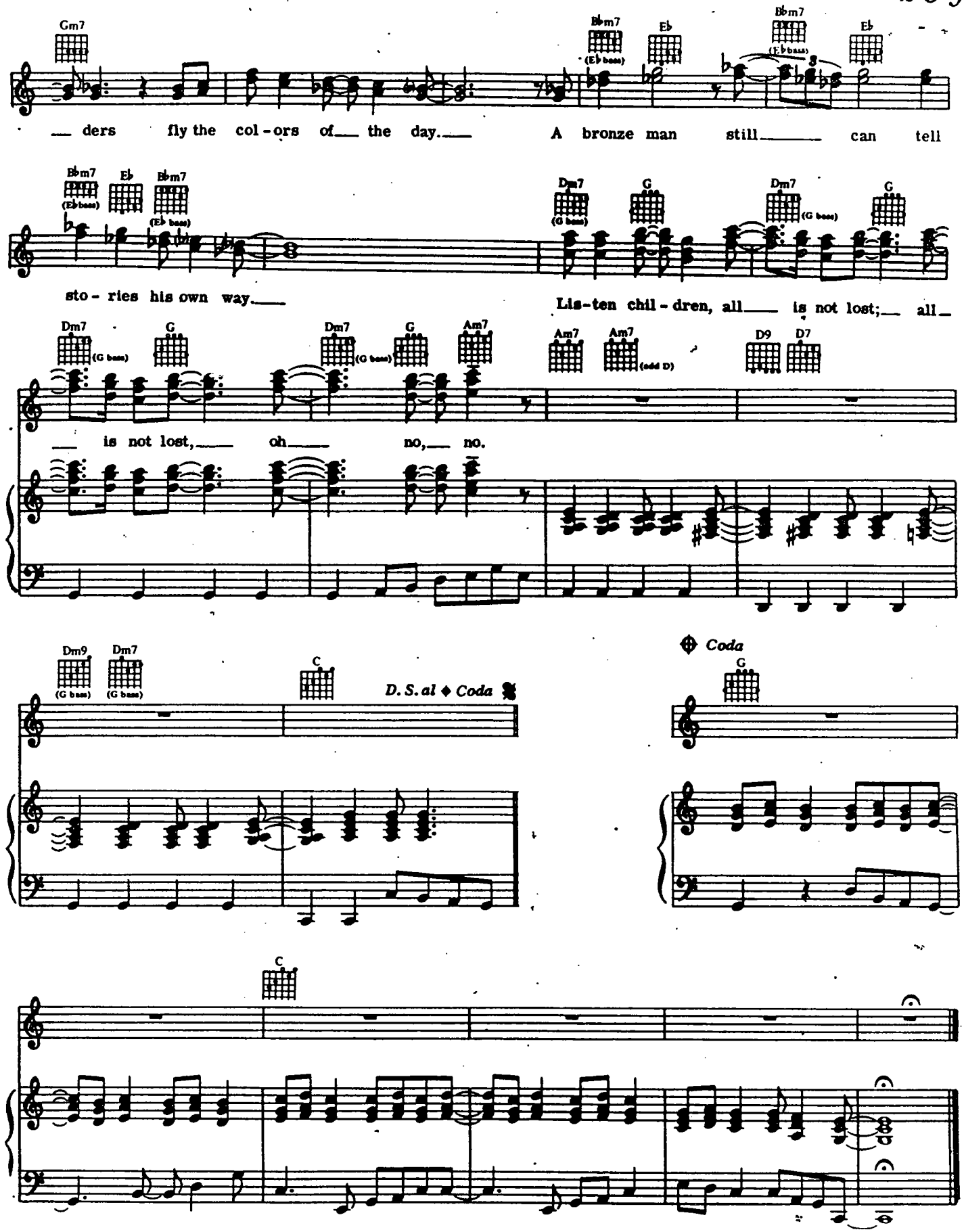
EMOTION
(AMOUREUSE)




Dm7
Eb
Ebm/Gb
then you stum - ble in
and I am
Bb/F
F7sus4
tum - bl - in' back where it be - gins.
'Cause you can
Bb
Cm/Bb
Bb
spread my wings
and send a thou - sand dreams
Cm/Bb
Bb
to flood a mil - lion streams with e - mo -
F7sus4
Bb
tion.
And you can fill my nights,
Cm/Bb
Bb
Cm/Bb
oh, and blow out all my lights
till I see
1. 2.
Bb
F7sus4
noth - ing right by e - mo - tion,
my e -
3.
Bb
D. S. 𝄋 and fade
mo - tion.
And you can

Saturday In The Park
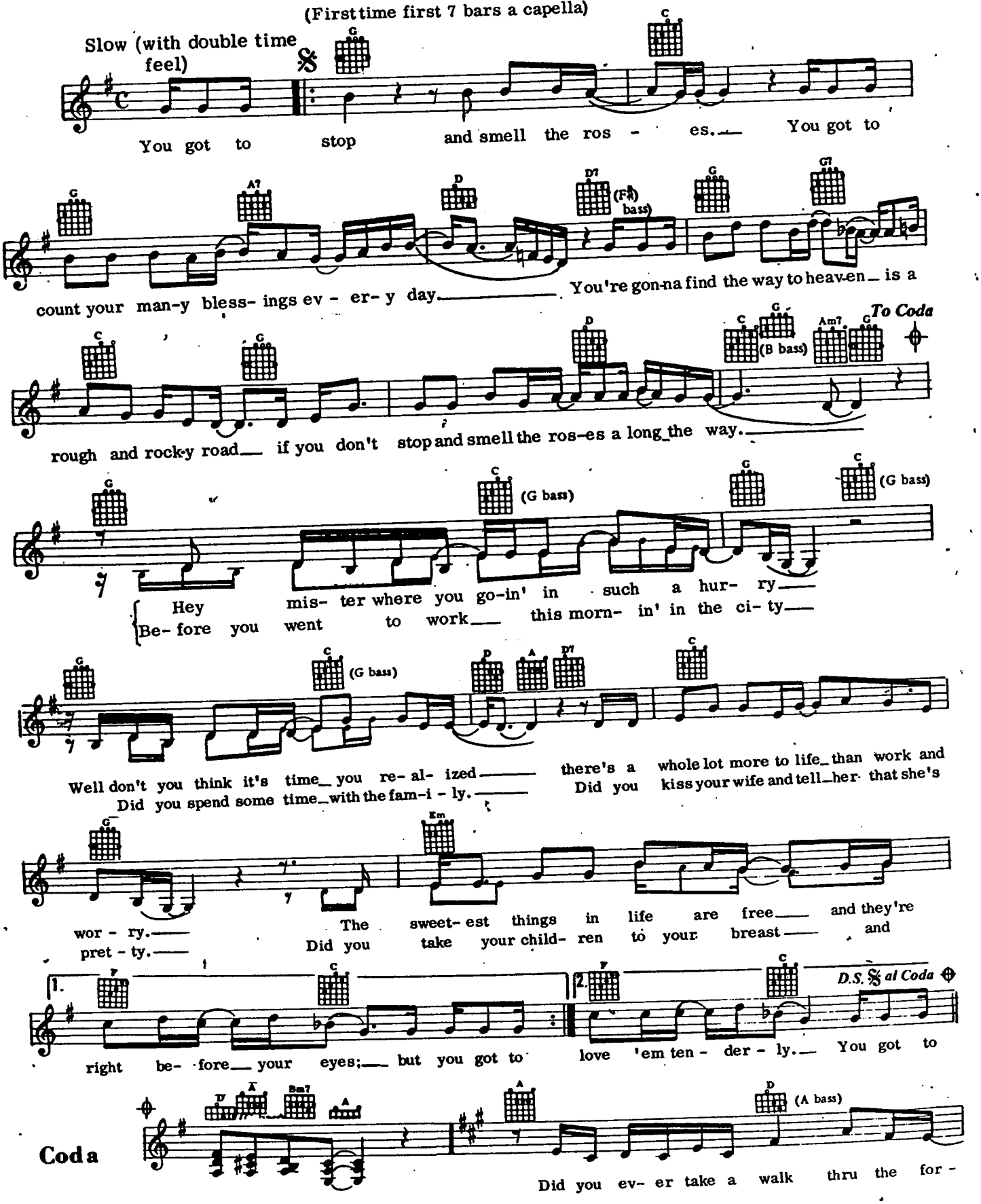



Gm7
Bbm7
Eb
Bbm7
Eb
(Eb bass)
(Eb bass)
ders fly the col-ors of the day. A bronze man still can tell
Bbm7
Eb
Bbm7
(Eb bass)
(Eb bass)
Dm7
G
Dm7
G
(G bass)
(G bass)
sto-ries his own way. Lis-ten chil-dren, all is not lost; all
Dm7
G
Dm7
G
Am7
Am7
Am7
D9
D7
(G bass)
(G bass)
(add D)
is not lost, oh no, no.
Dm9
Dm7
C
D. S. al ♦ Coda
Coda
G
(G bass)
(G bass)
C

STOP AND SMELL THE ROSES

Words and Music by
MAC DAVIS and
DOC SEVERINSEN

(First time first 7 bars a capella)
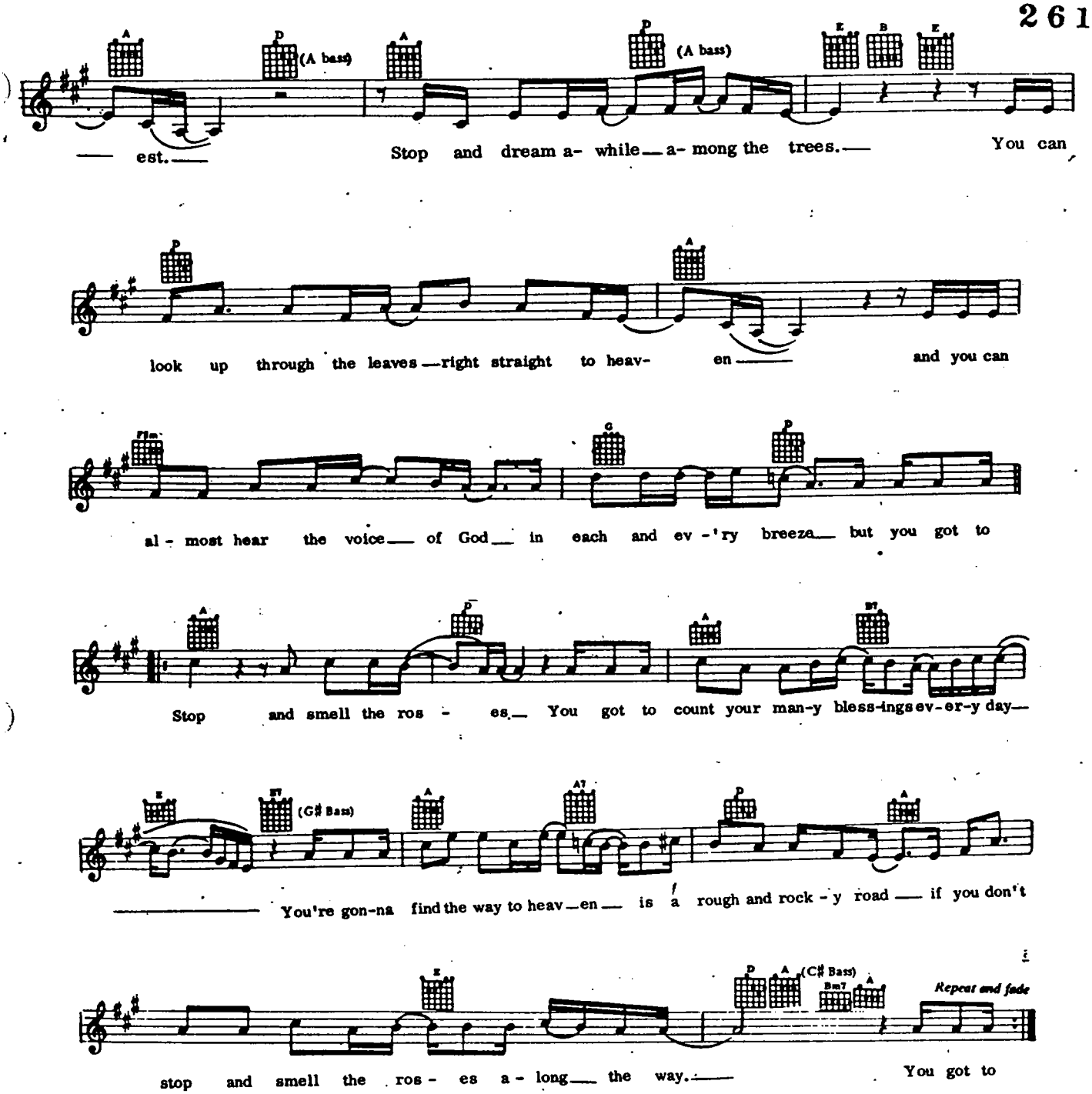
Slow (with double time feel)



To Coda
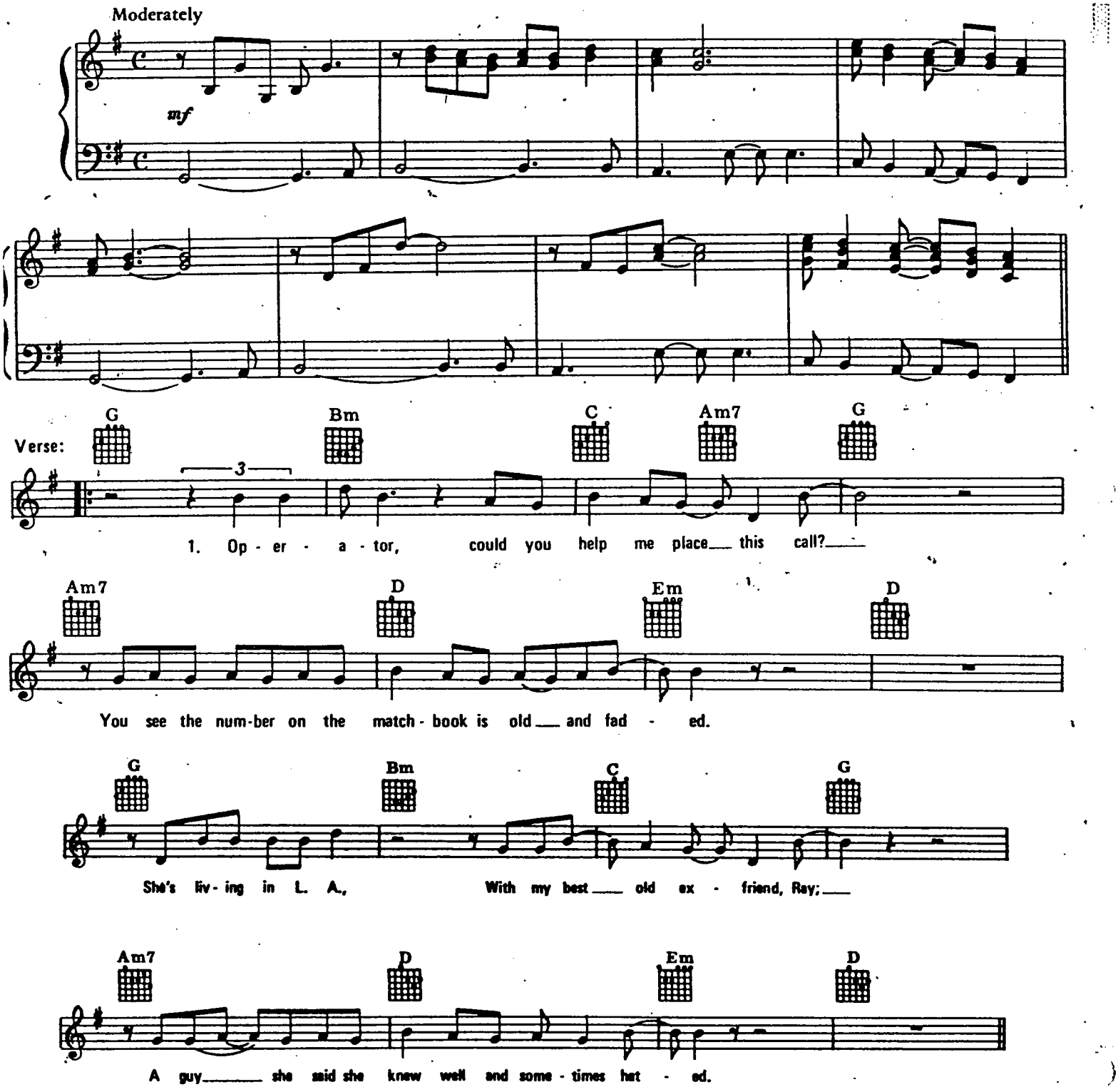
D.S. 𝄋 al Coda

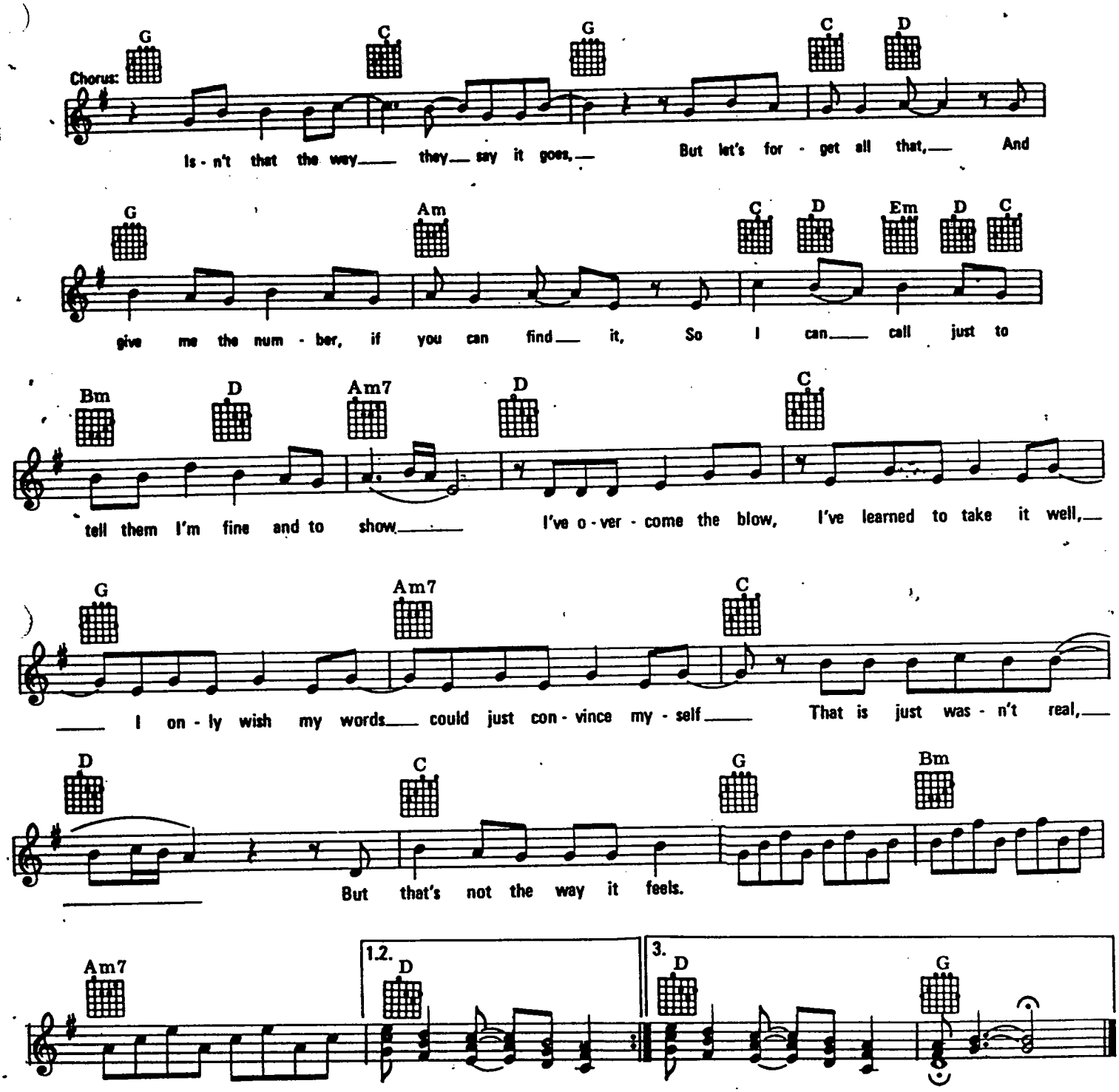
Coda


A
D
(A bass)
A
D
(A bass)
E
B
E
— est.—
Stop and dream a- while— a- mong the trees.—
You can
D
A
look up through the leaves —right straight to heav- en—
and you can
F#m
G
D
al - most hear the voice— of God— in each and ev -'ry breeza— but you got to
A
D
A
B7
Stop and smell the ros - es— You got to count your man-y bless-ings ev-er-y day—
E
B7
(G# Bass)
A
A7
D
A
—— You're gon-na find the way to heav—en— is a rough and rock - y road — if you don't
E
D
A
(C# Bass)
Bm7
A
Repeat and fade
stop and smell the ros - es a - long— the way.—
You got to

OPERATOR
(THAT'S NOT THE WAY IT FEELS)

Words and Music by
JIM CROCE





2. Operator, could you help me place this call?
'Cause I can't read the number that you just gave me
There's something in my eyes,
You know it happens every time;
I think about the love that I thought would save me.

(Chorus)

3. Operator, let's forget about this call,
There's no one there I really wanted to talk to.
Thank you for your time,
'Cause you've been so much more than kind
And you can keep the dime.
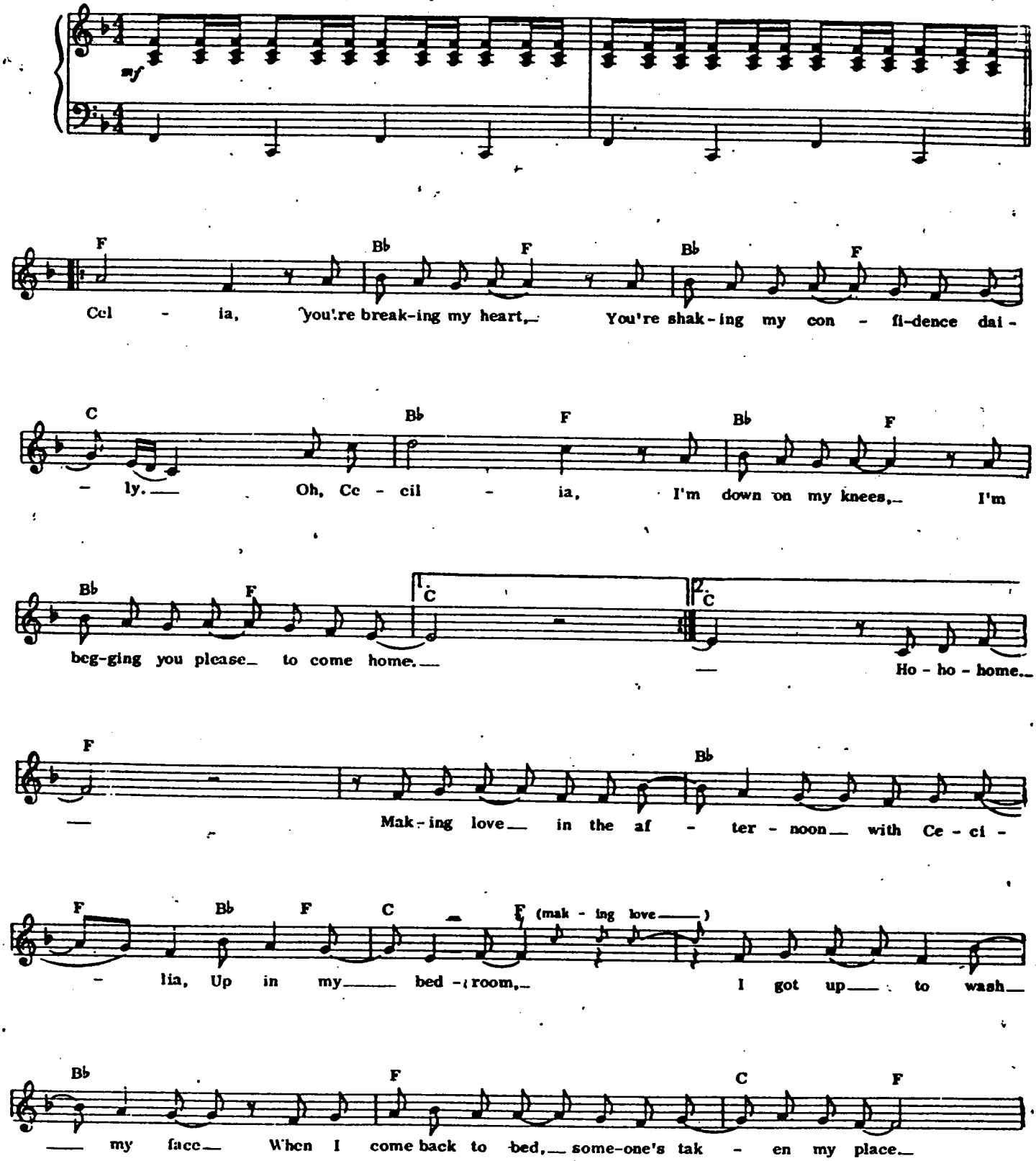
(Chorus)
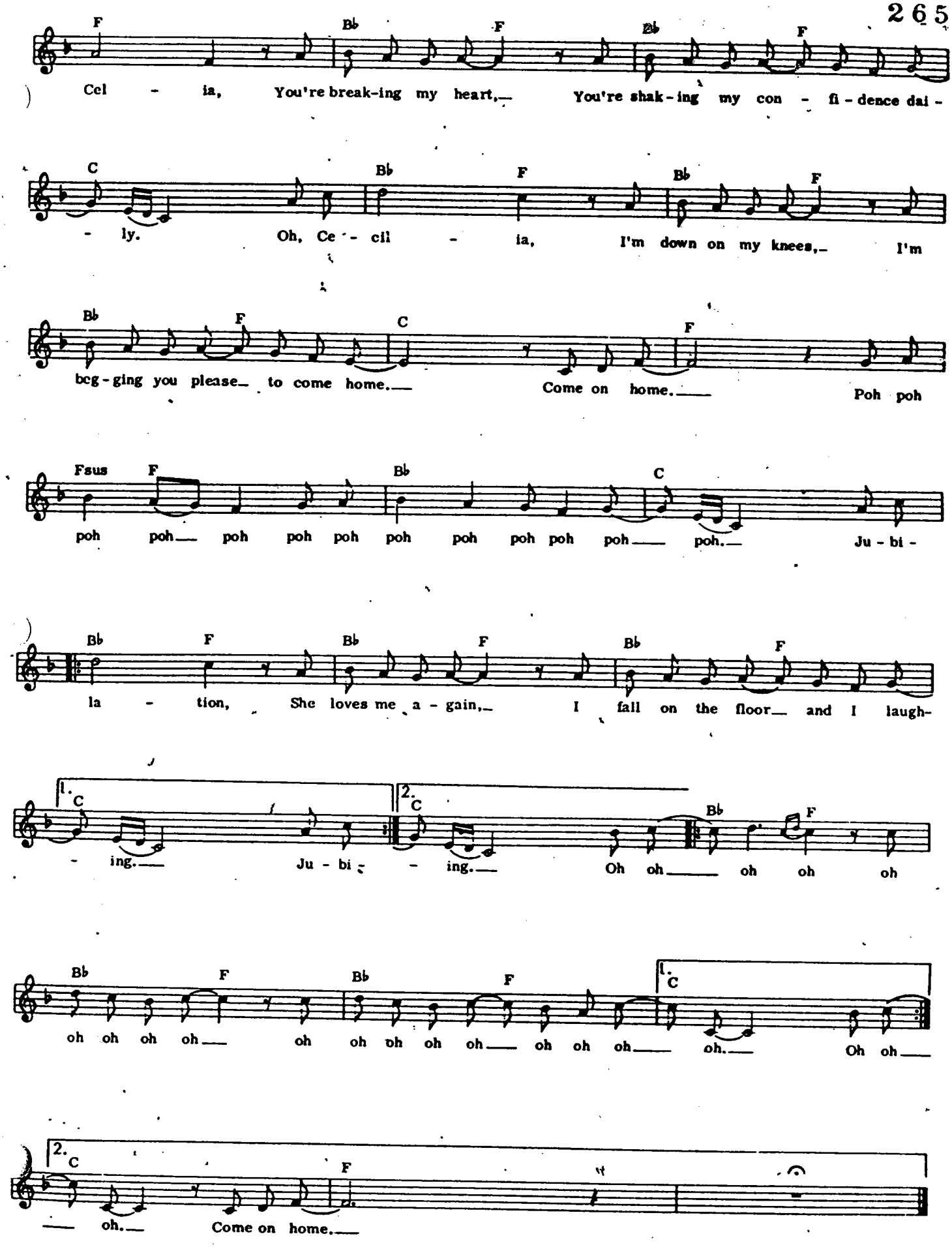
CECILIA

264

Words and Music by
PAUL SIMON
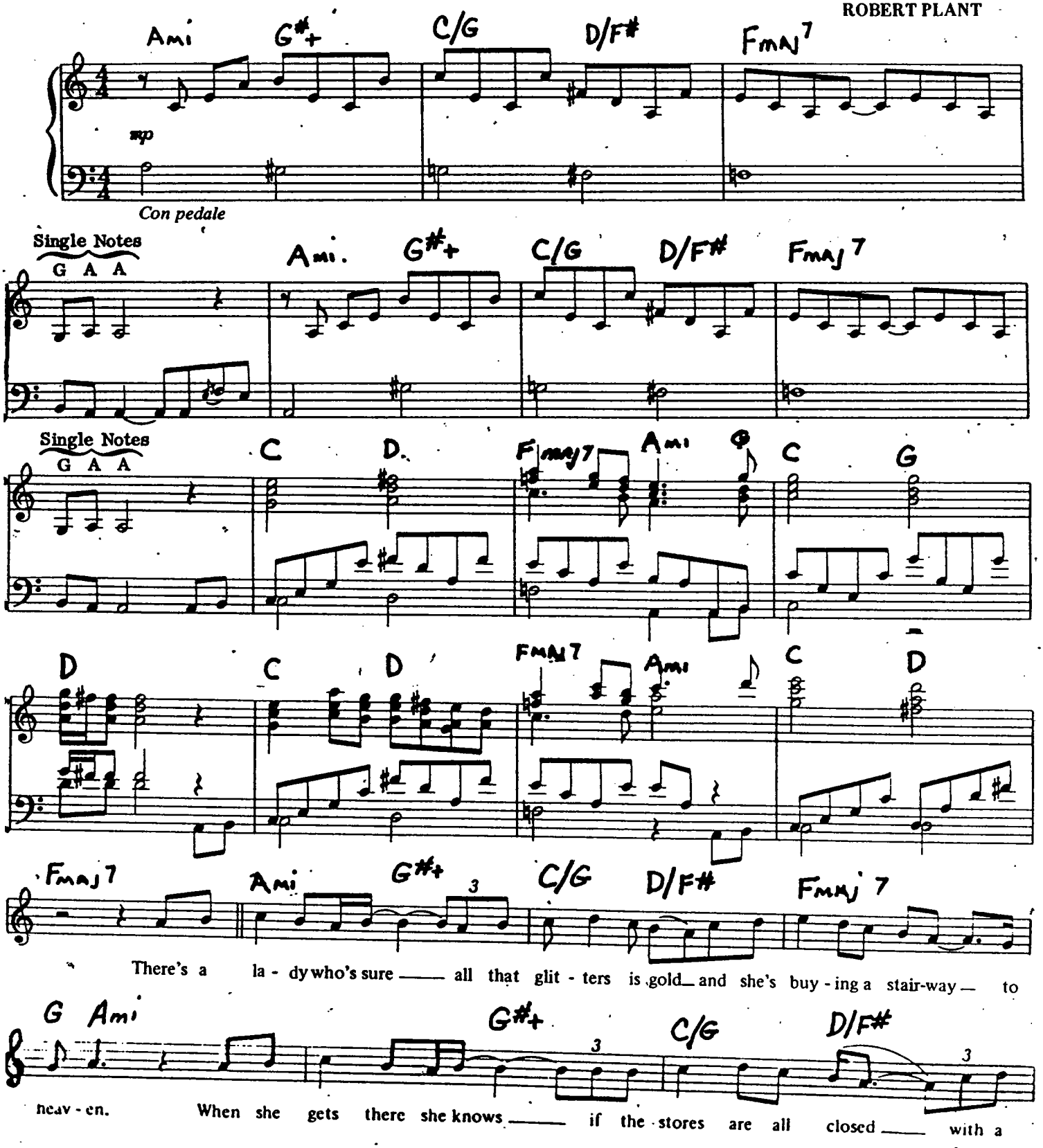
Moderato, not too fast, rhythmically
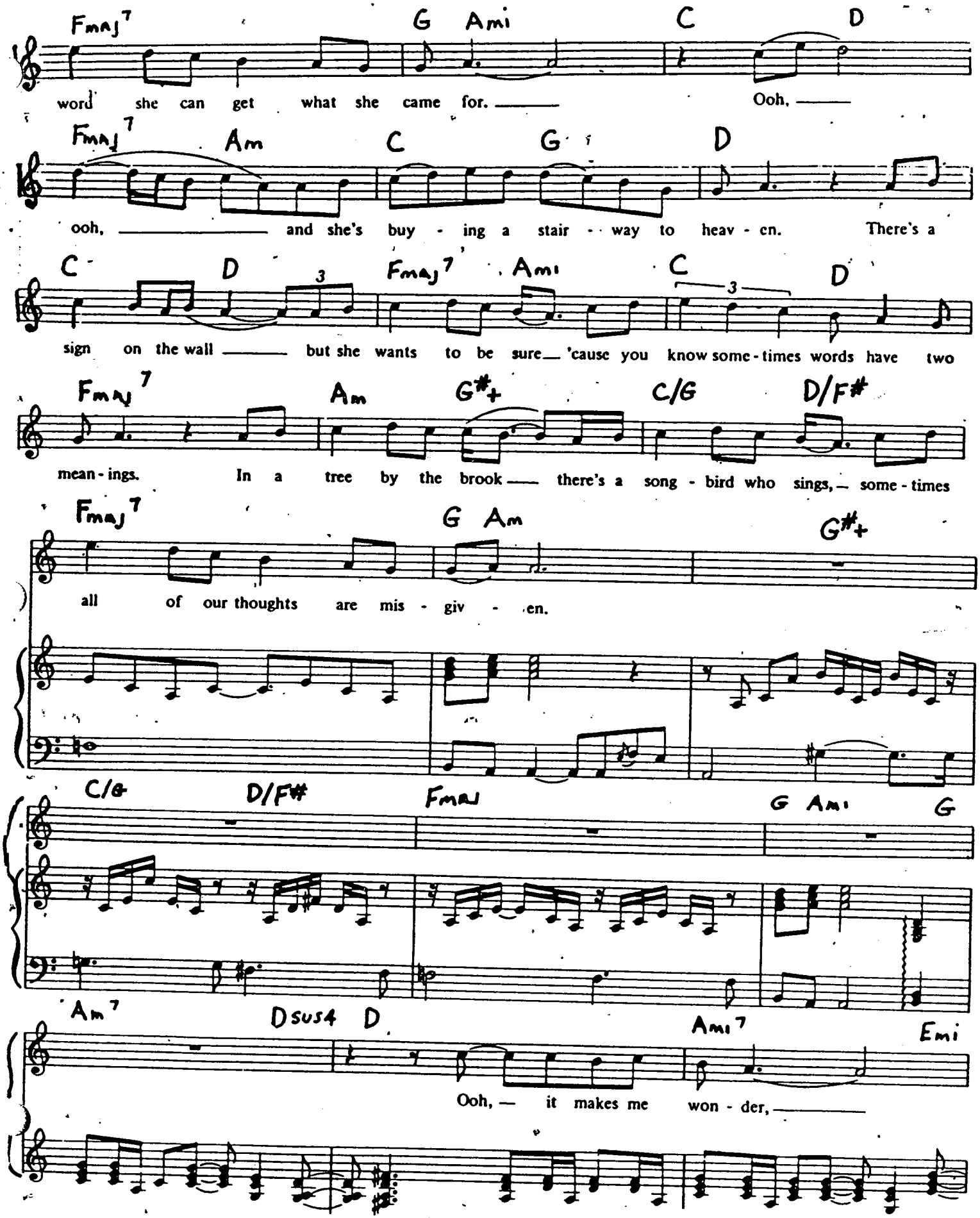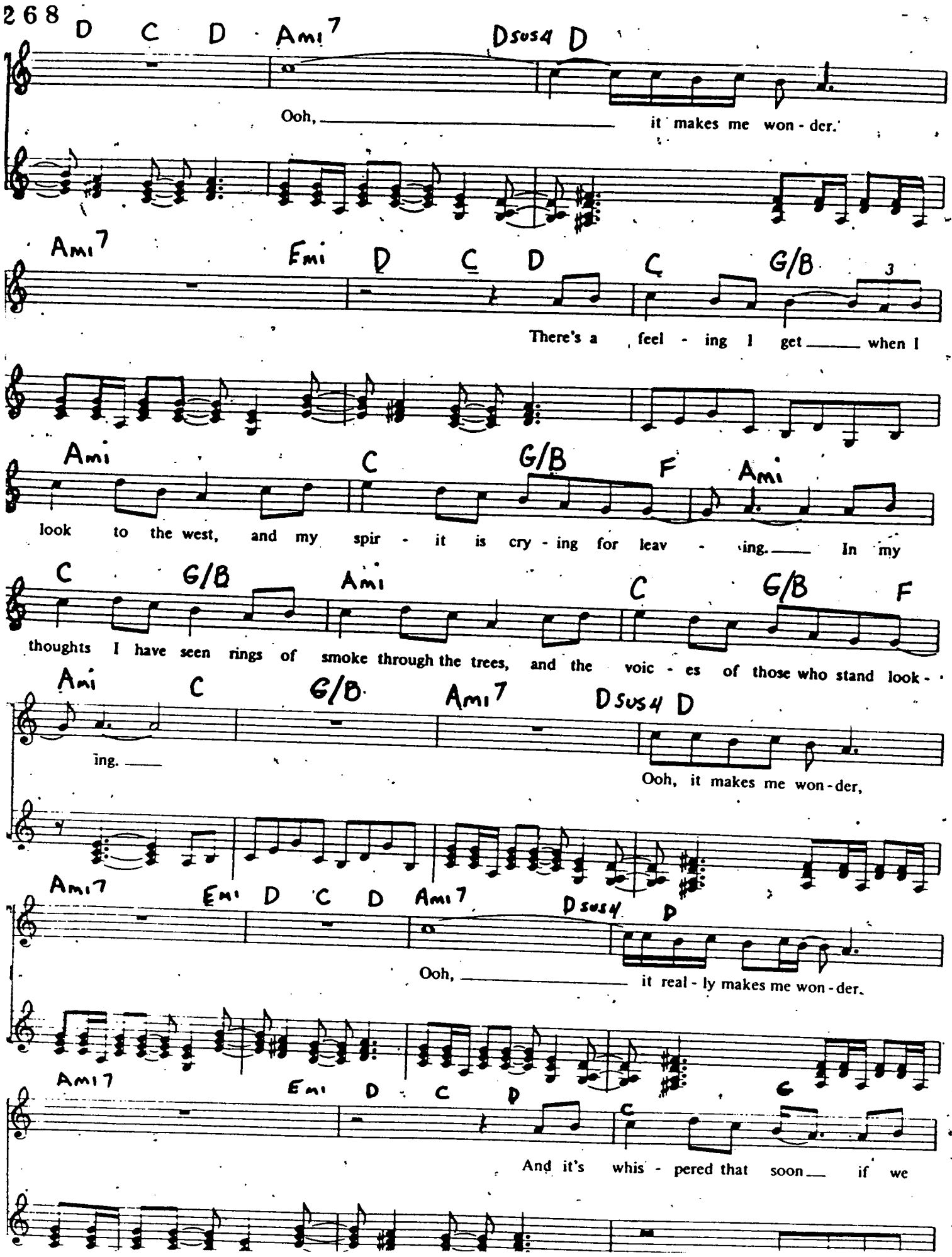



F Bb F Eb F
Cel - ia, You're break-ing my heart,— You're shak-ing my con - fi - dence dai -
C Bb F Bb F
- ly. Oh, Ce - cil - ia, I'm down on my knees,— I'm
Bb F C F
beg-ging you please— to come home.— Come on home.— Poh poh
Fsus F Bb C
poh poh— poh poh poh poh poh poh poh poh— poh.— Ju - bi -
Bb F Bb F Bb F
la - tion, She loves me a - gain,— I fall on the floor— and I laugh-
1. C 2. C Bb F
- ing.— Ju - bi - - ing.— Oh oh— oh oh oh
Bb F Bb F 1. C
oh oh oh oh— oh oh oh oh oh— oh oh oh— oh.— Oh oh—
2. C F
— oh.— Come on home.—
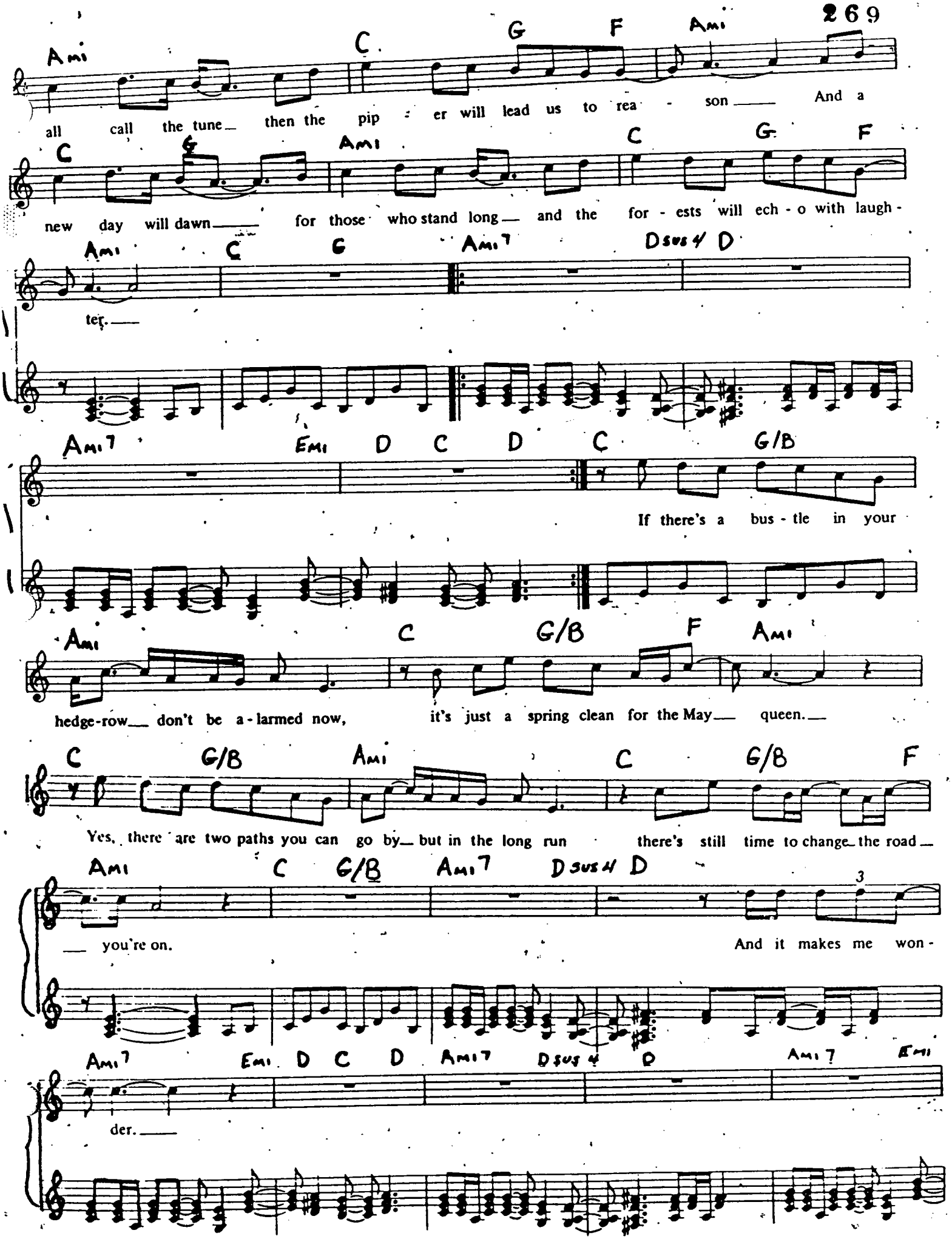
STAIRWAY TO HEAVEN
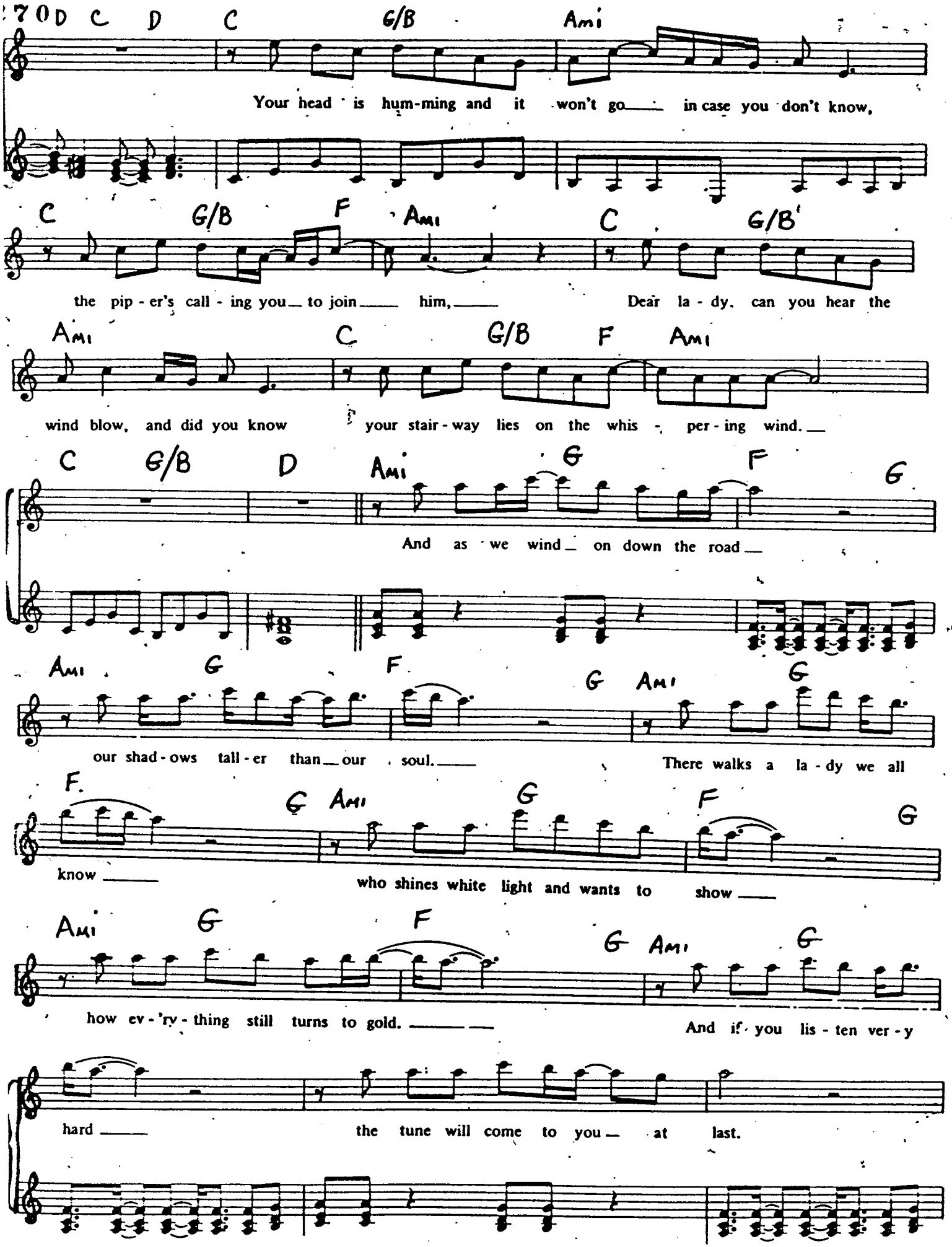
Words and Music by
JIMMY PAGE and
ROBERT PLANT
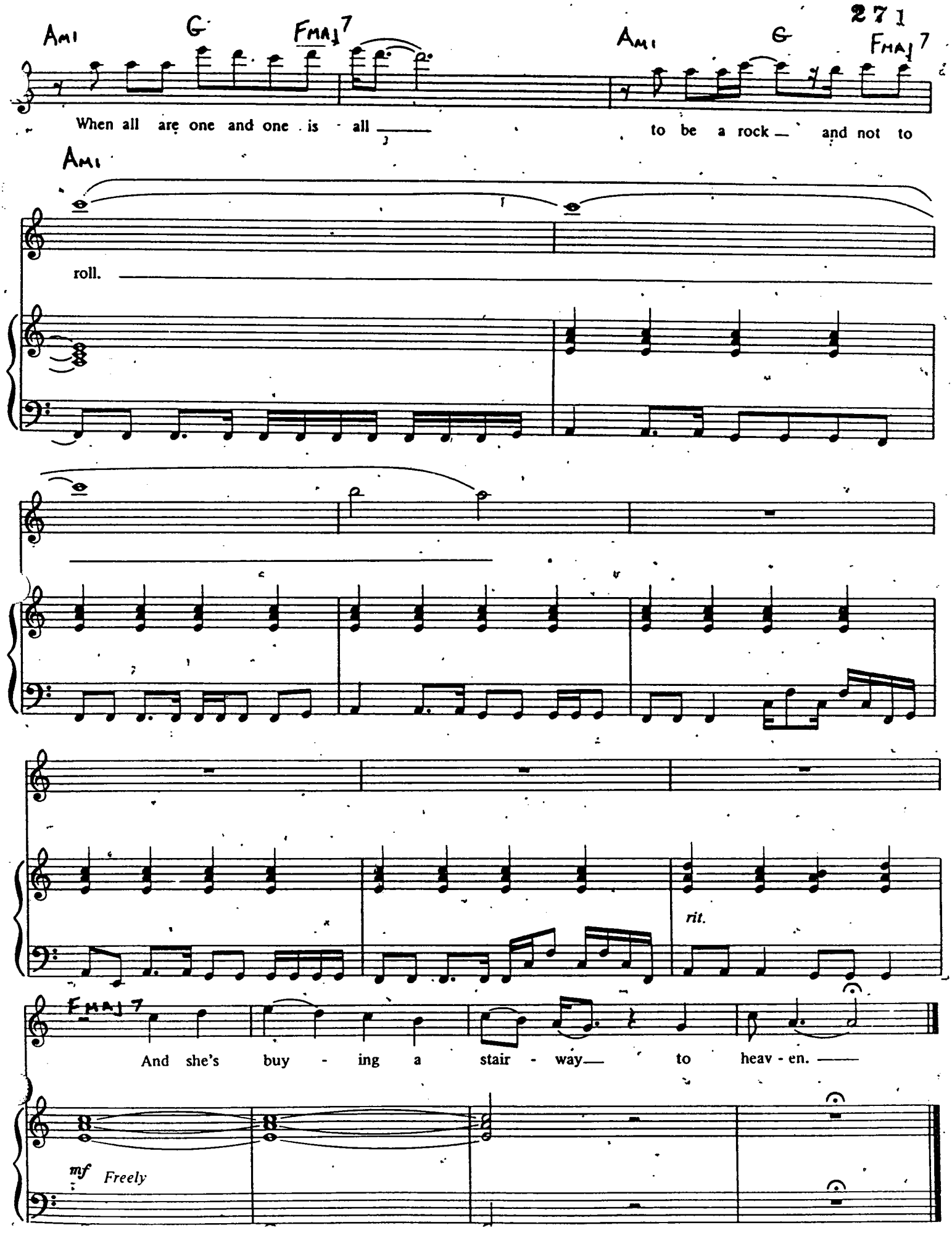



Fmaj7 G Ami C D
word she can get what she came for. Ooh.
Fmaj7 Am C G D
ooh, and she's buy - ing a stair - way to heav - en. There's a
C D Fmaj7 Ami C D
sign on the wall but she wants to be sure 'cause you know some - times words have two
Fmaj7 Am G#+ C/G D/F#
mean - ings. In a tree by the brook there's a song - bird who sings, some - times
Fmaj7 G Am G#+
all of our thoughts are mis - giv - en.
C/G D/F# Fmaj G Ami G
Am7 Dsus4 D Ami7 Emi
Ooh, it makes me won - der,
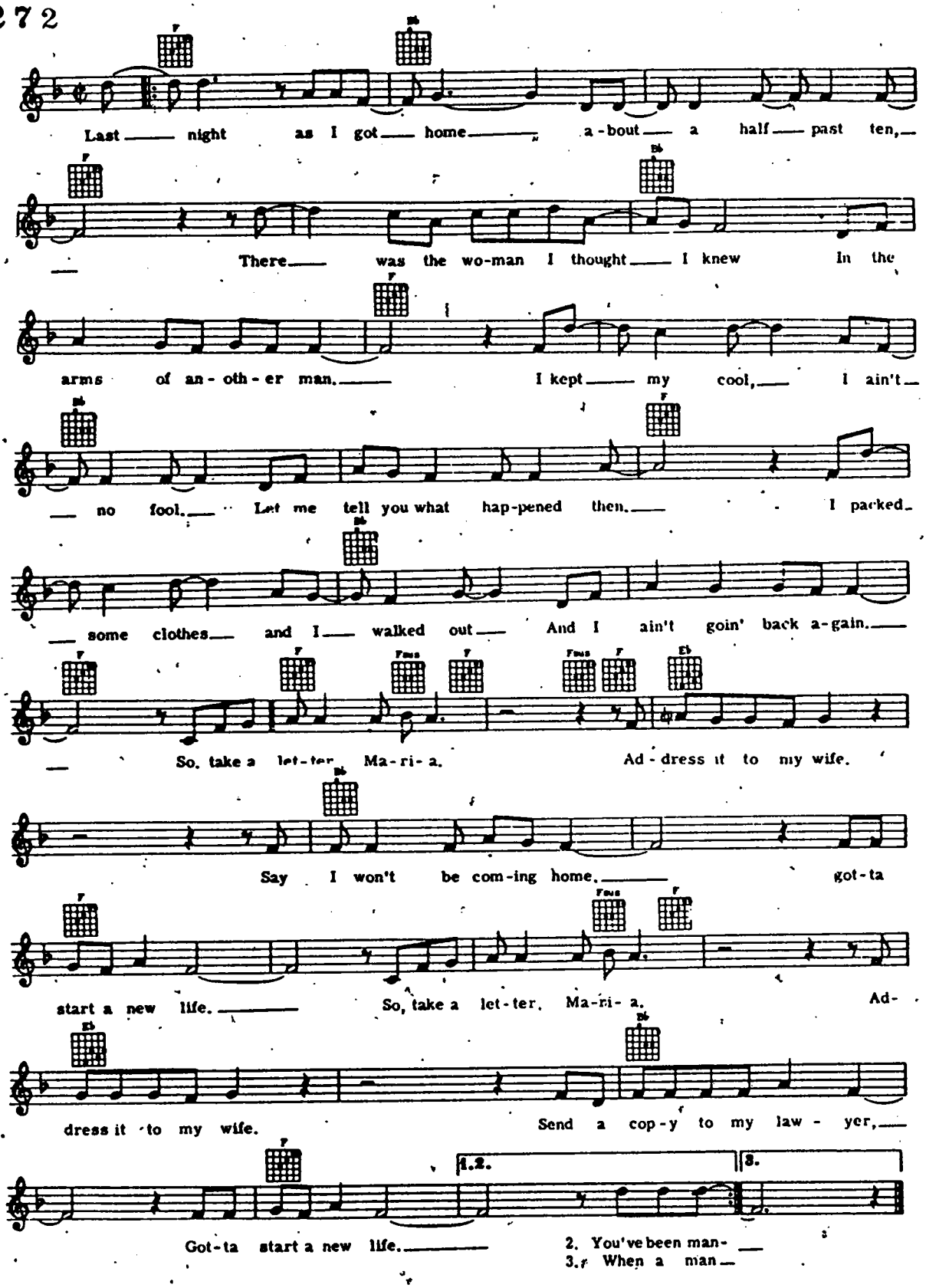

D C D Ami7 Dsus4 D
Ooh, it makes me won - der.
Ami7 Emi D C D C G/B
There's a feel - ing I get when I
Ami C G/B F Ami
look to the west, and my spir - it is cry - ing for leav - ing. In my
C G/B Ami C G/B F
thoughts I have seen rings of smoke through the trees, and the voic - es of those who stand look -
Ami C G/B Ami7 Dsus4 D
ing.
Ooh, it makes me won - der,
Ami7 Emi D C D Ami7 Dsus4 D
Ooh, it real - ly makes me won - der.
Ami7 Emi D C D C G
And it's whis - pered that soon if we


Ami C G F Ami
all call the tune— then the pip - er will lead us to rea - son— And a
C G Ami C G F
new day will dawn— for those who stand long— and the for - ests will ech - o with laugh -
Ami C G Ami7 Dsus4 D
ter.—
Ami7 Emi D C D C G/B
If there's a bus - tle in your
Ami C G/B F Ami
hedge-row— don't be a - larmed now, it's just a spring clean for the May— queen.—
C G/B Ami C G/B F
Yes, there are two paths you can go by— but in the long run there's still time to change the road—
Ami C G/B Ami7 Dsus4 D
— you're on. And it makes me won -
Ami7 Emi D C D Ami7 Dsus4 D Ami7 Emi
der.—


70 D C D C G/B Ami
Your head is hum-ming and it won't go in case you don't know,
C G/B F Ami C G/B
the pip-er's call-ing you to join him, Dear la-dy, can you hear the
Ami C G/B F Ami
wind blow, and did you know your stair-way lies on the whis-per-ing wind.
C G/B D Ami G F G
And as we wind on down the road
Ami G F G Ami G
our shad-ows tall-er than our soul. There walks a la-dy we all
F. G Ami G F G
know who shines white light and wants to show
Ami G F G Ami G
how ev-'ry-thing still turns to gold. And if you lis-ten ver-y
hard the tune will come to you at last.


Ami G FMaj7
Ami G FMaj7
When all are one and one is all — to be a rock — and not to
Ami
roll.
rit.
FMaj7
And she's buy - ing a stair - way — to heav - en. —
mf Freely

TAKE A LETTER MARIA

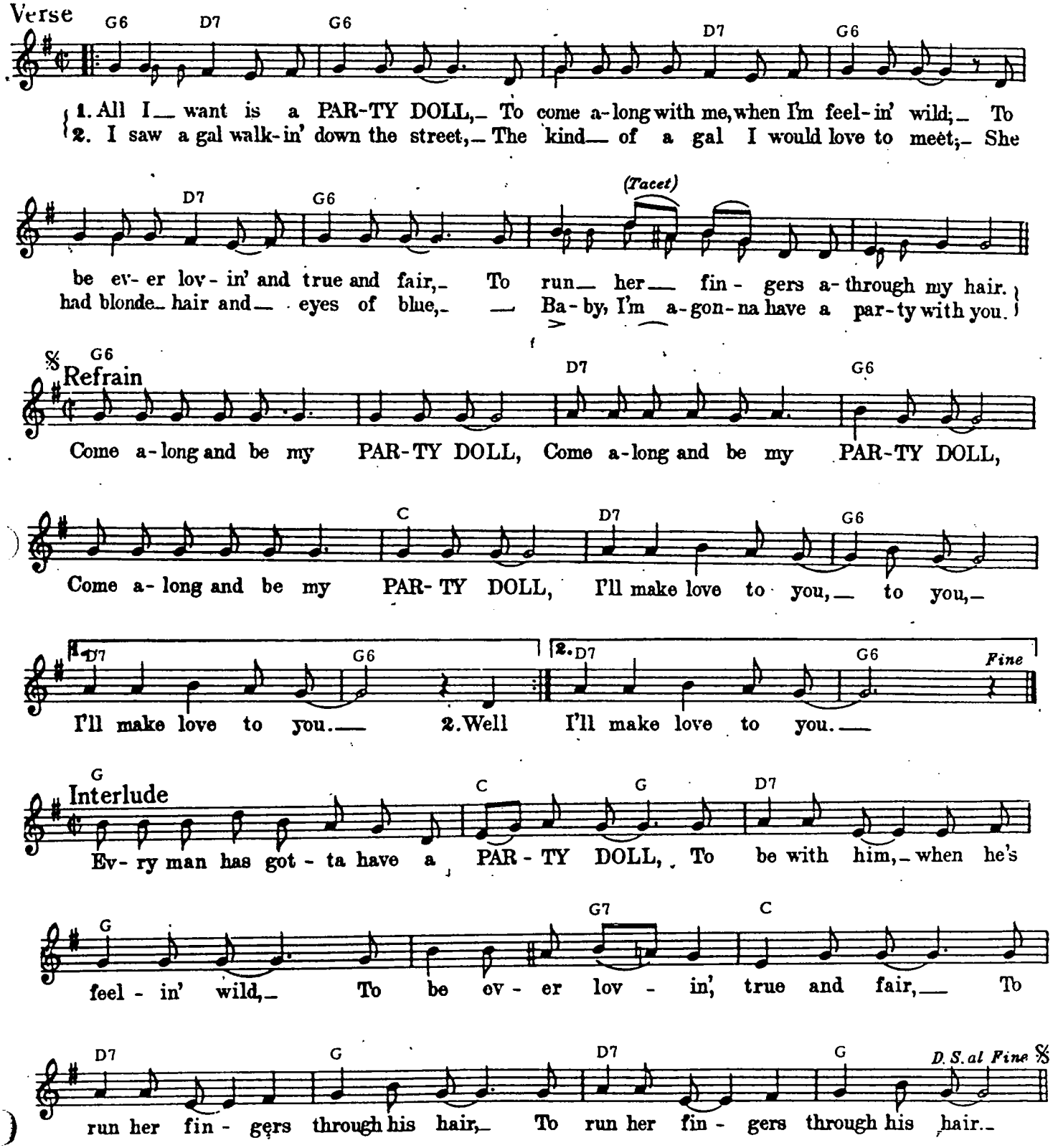


2. You've been many things, but most of all a good secretary to me.
And it's times like this I feel you've always been close to me.
Was I wrong to work nights to try to build a good life?
It seems that all work and no play has just cost me a wife. (To Chorus)

3. When a man loves a woman that way it's hard to understand
That she would find more pleasure in the arms of another man.
I never really noticed how sweet you are to me.
It just so happens I'm free tonight. Would you like to have dinner with me? (To Chorus)

Recorded by BUDDY KNOX on ROULETTE Records

PARTY DOLL

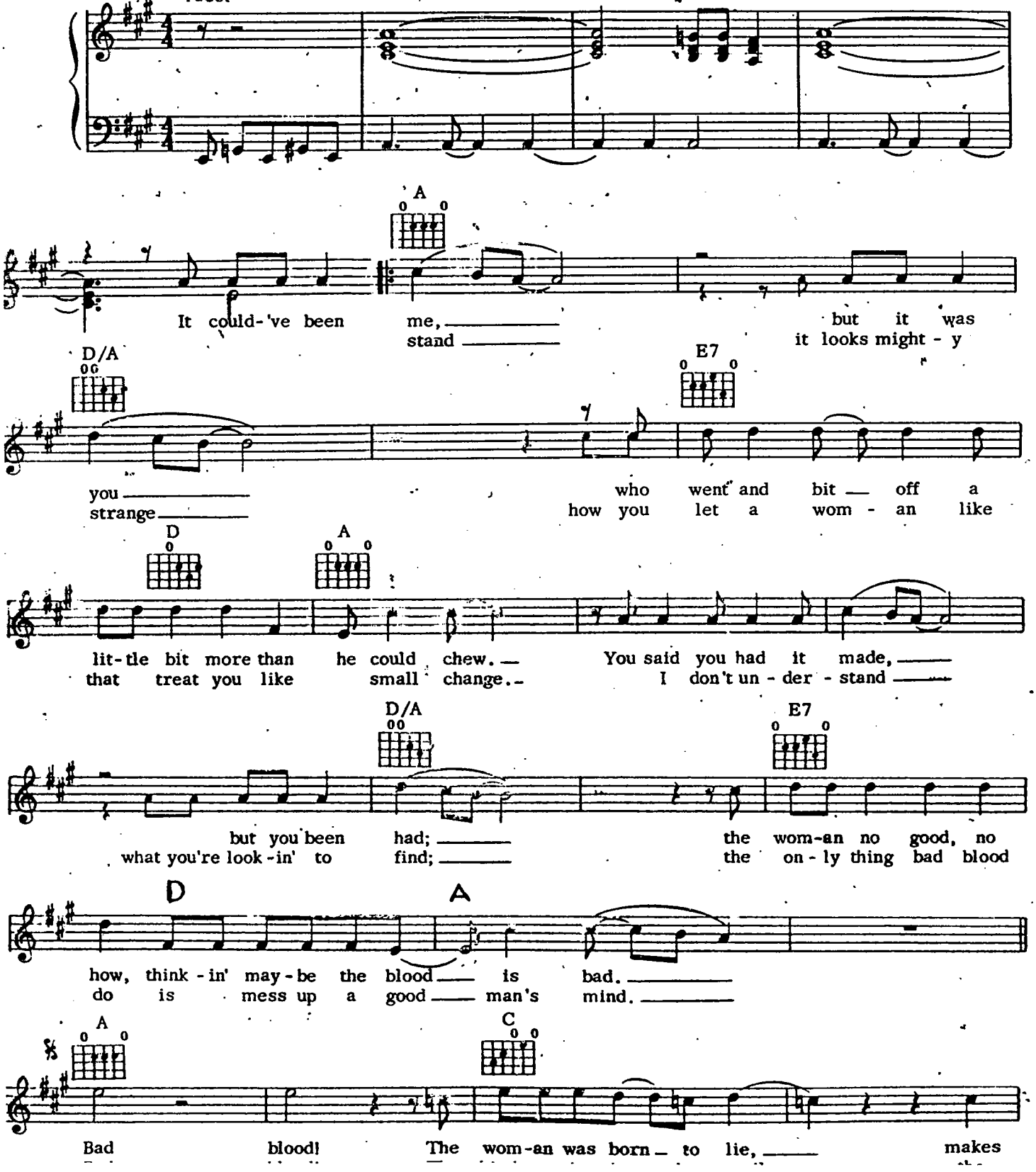


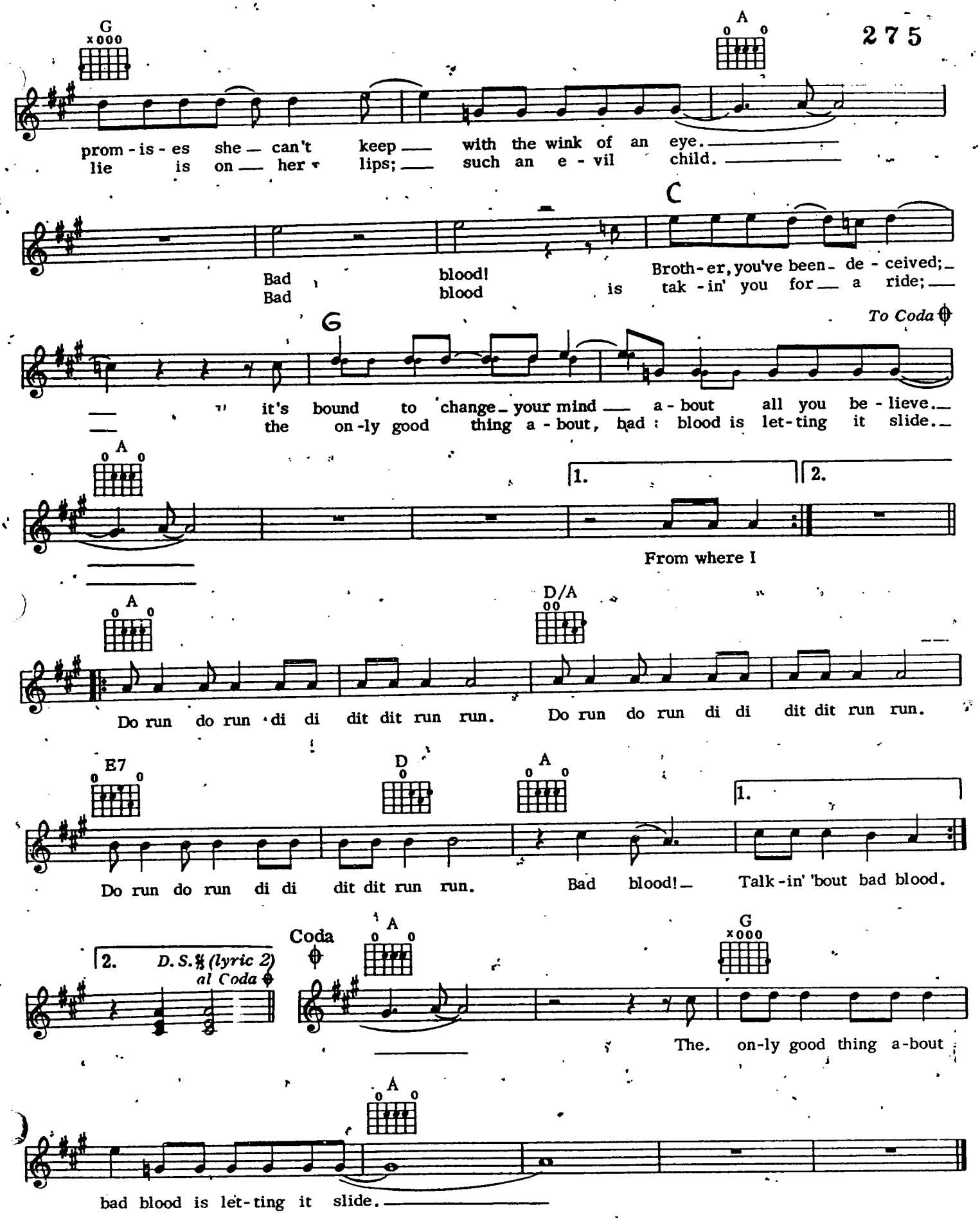
BAD BLOOD

Words and Music by
NEIL SEDAKA and PHIL CODY
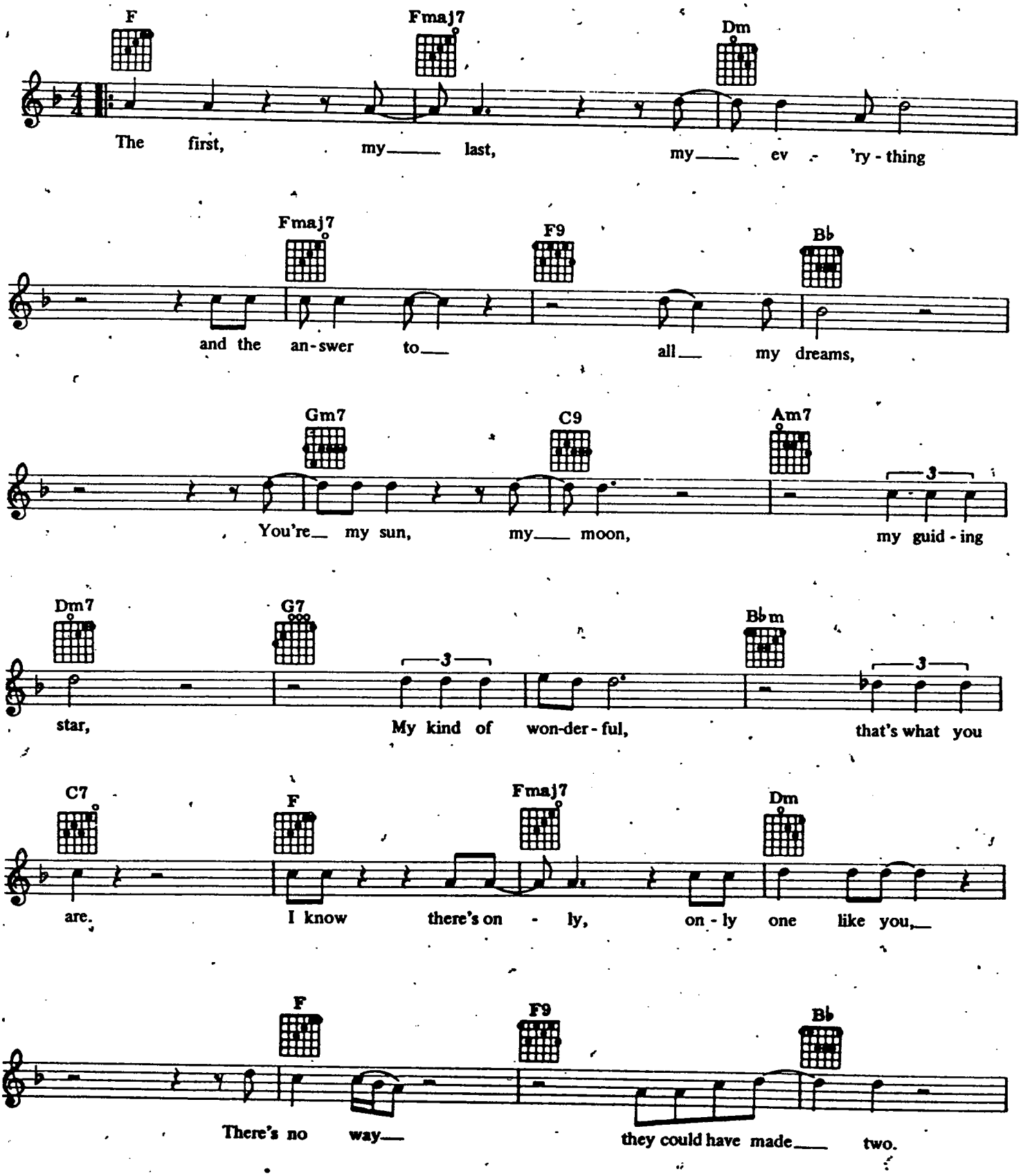
Moderately fast
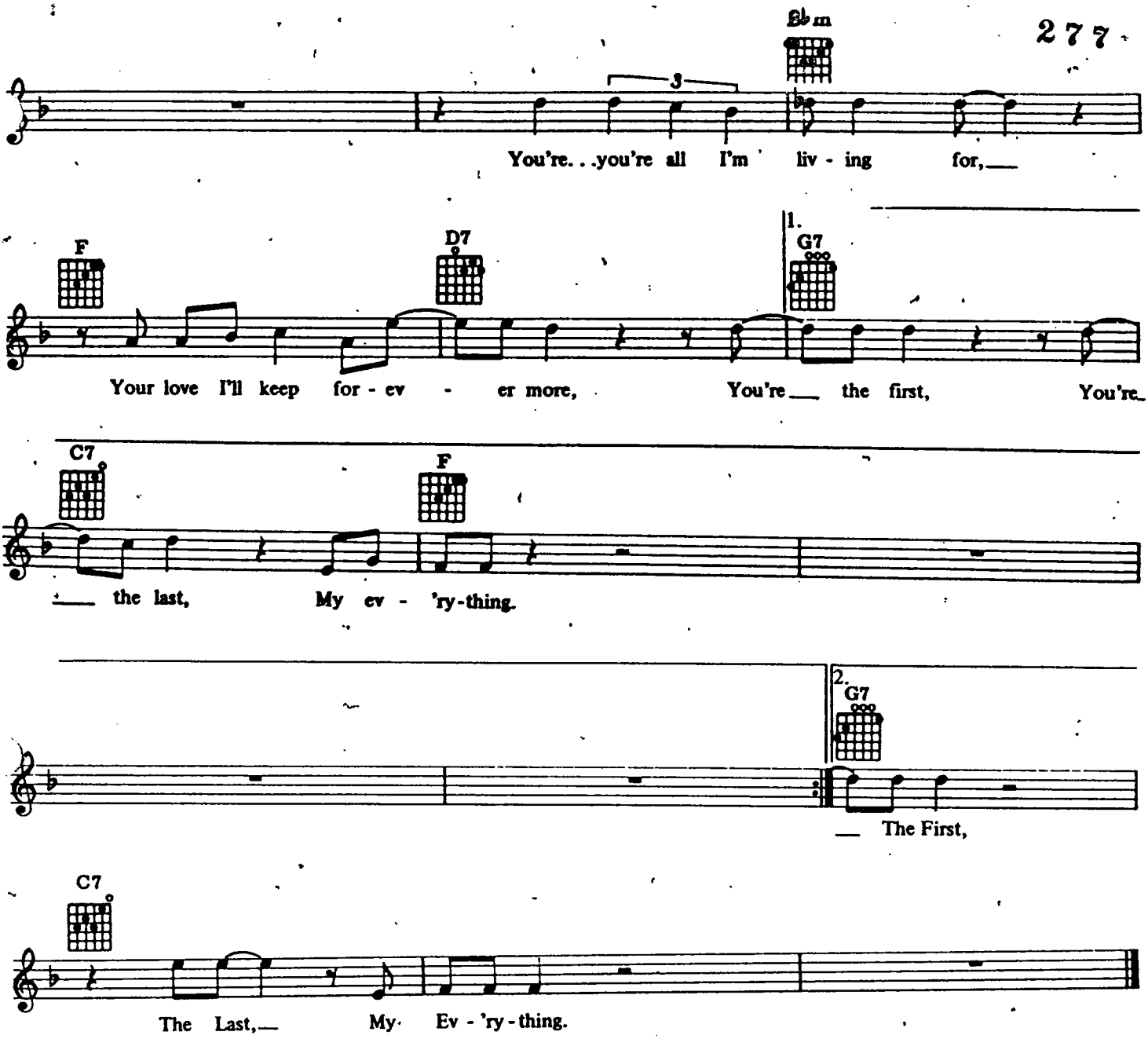
Tacet




G
A
prom - is - es she — can't keep — with the wink of an eye.
lie is on — her lips; — such an e - vil child.
C
Bad blood!
Bad blood is tak - in' you for — a ride; —
Broth - er, you've been - de - ceived; —
G
To Coda
— it's bound to change — your mind — a - bout all you be - lieve. —
— the on - ly good thing a - bout, bad blood is let - ting it slide. —
A
1.
2.
From where I
A
D/A
Do run do run di di dit dit run run. Do run do run di di dit dit run run.
E7
D
A
1.
Do run do run di di dit dit run run. Bad blood! — Talk - in' 'bout bad blood.
2. D.S.𝄋 (lyric 2) al Coda
Coda
A
G
The. on - ly good thing a - bout
A
bad blood is let - ting it slide. —

YOU'RE THE FIRST, THE LAST, MY EVERYTHING
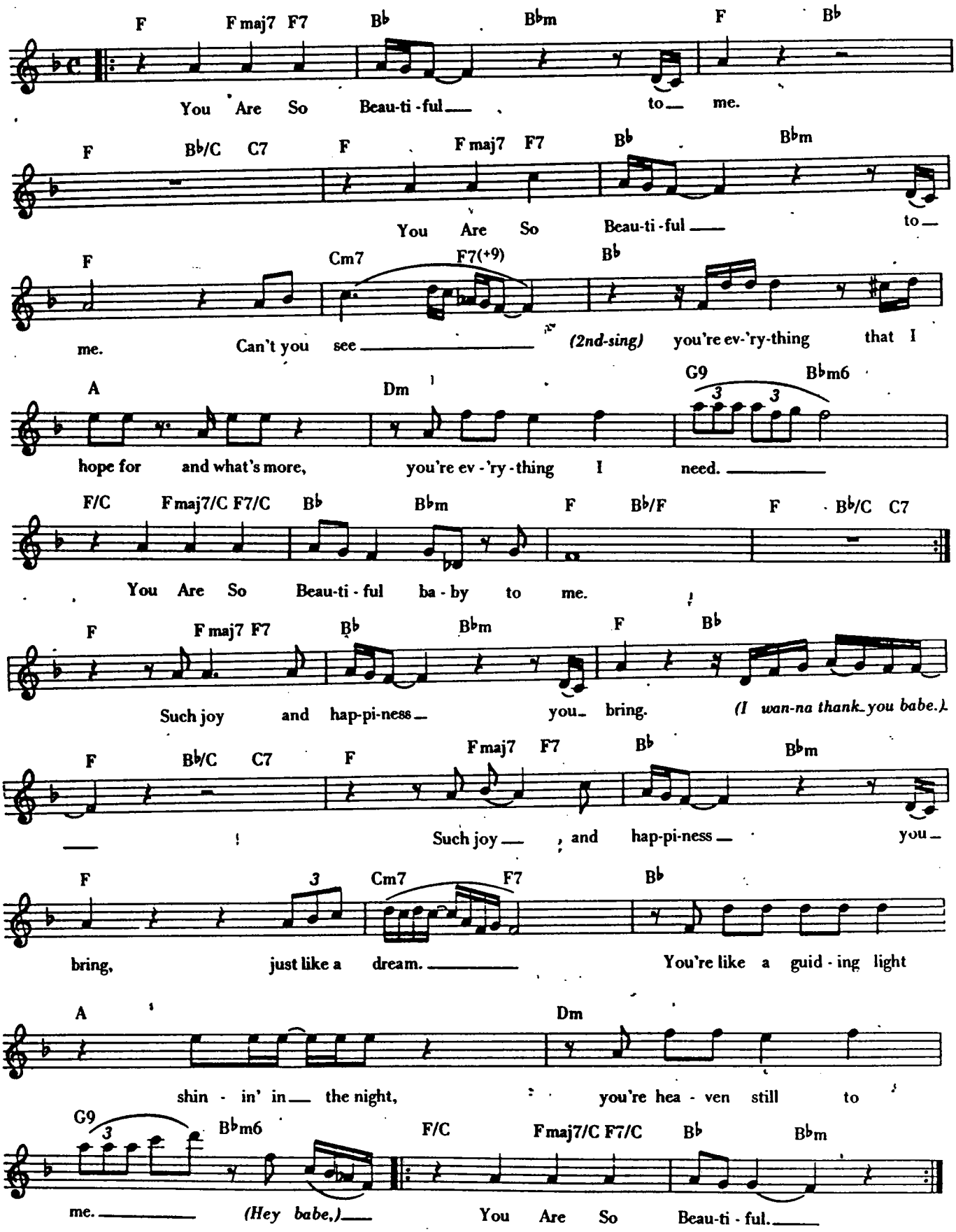




2nd Chorus:

In you I find so many things,
A love so new only you could bring.
Can't you see if you . . . you make me feel this way,
You're like a fresh morning dew
Or a brand new day.
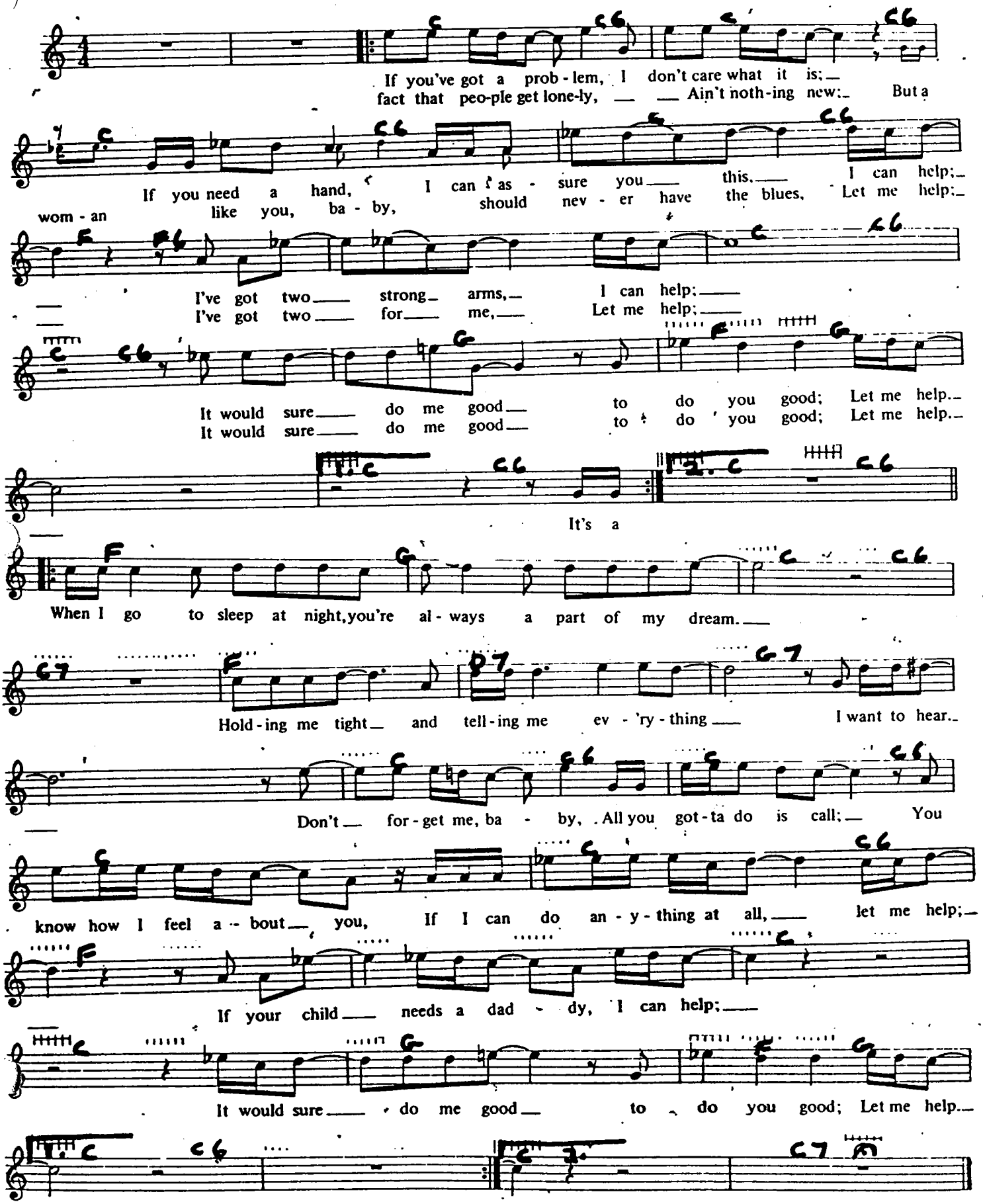
I see so many ways that I
Can love you till the day I die.
You're my reality,
Yet I'm lost in a dream.
You're The First, The Last, My Everything.

YOU ARE SO BEAUTIFUL



I CAN HELP

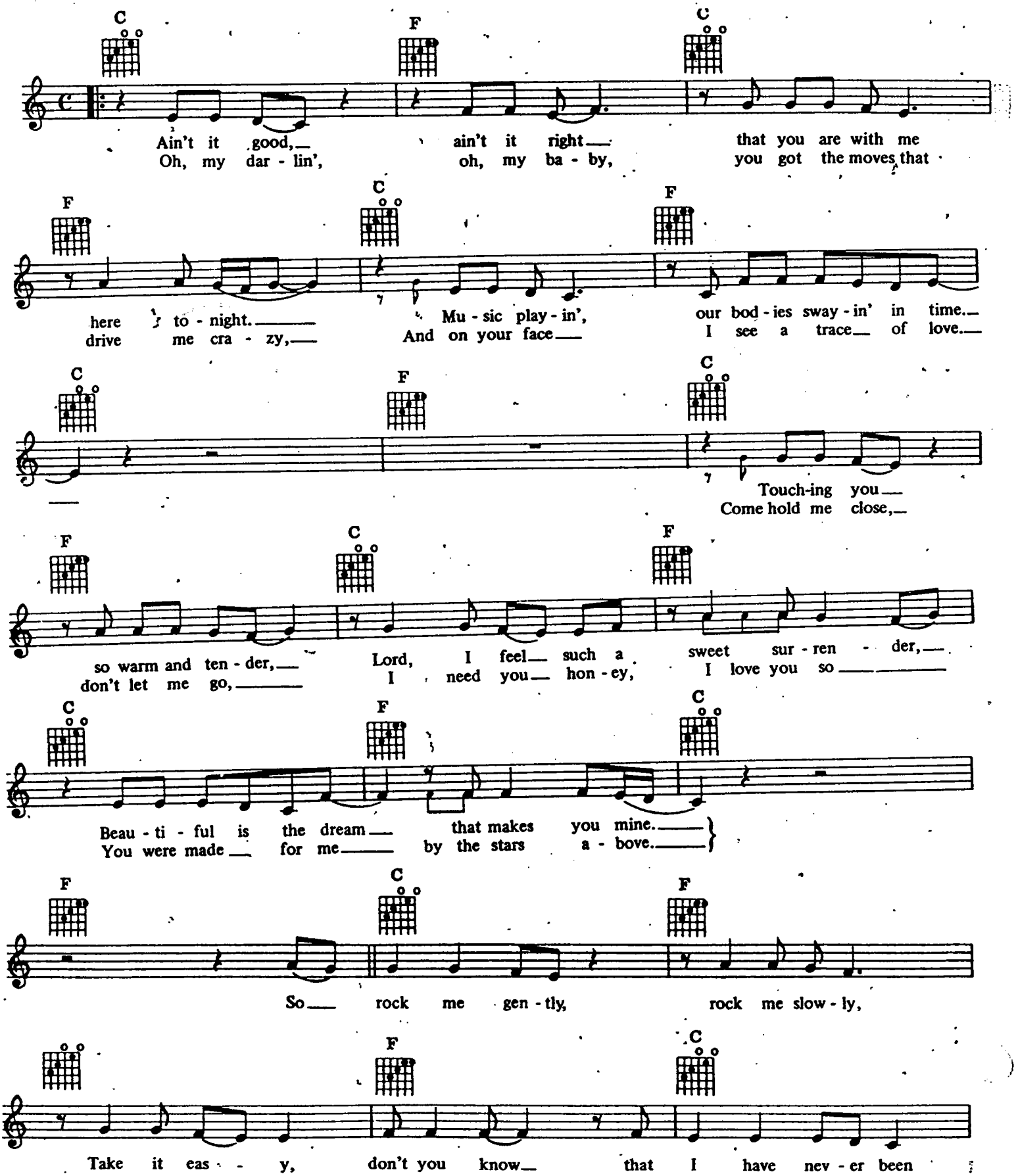
Words and Music by BILLY SWAN

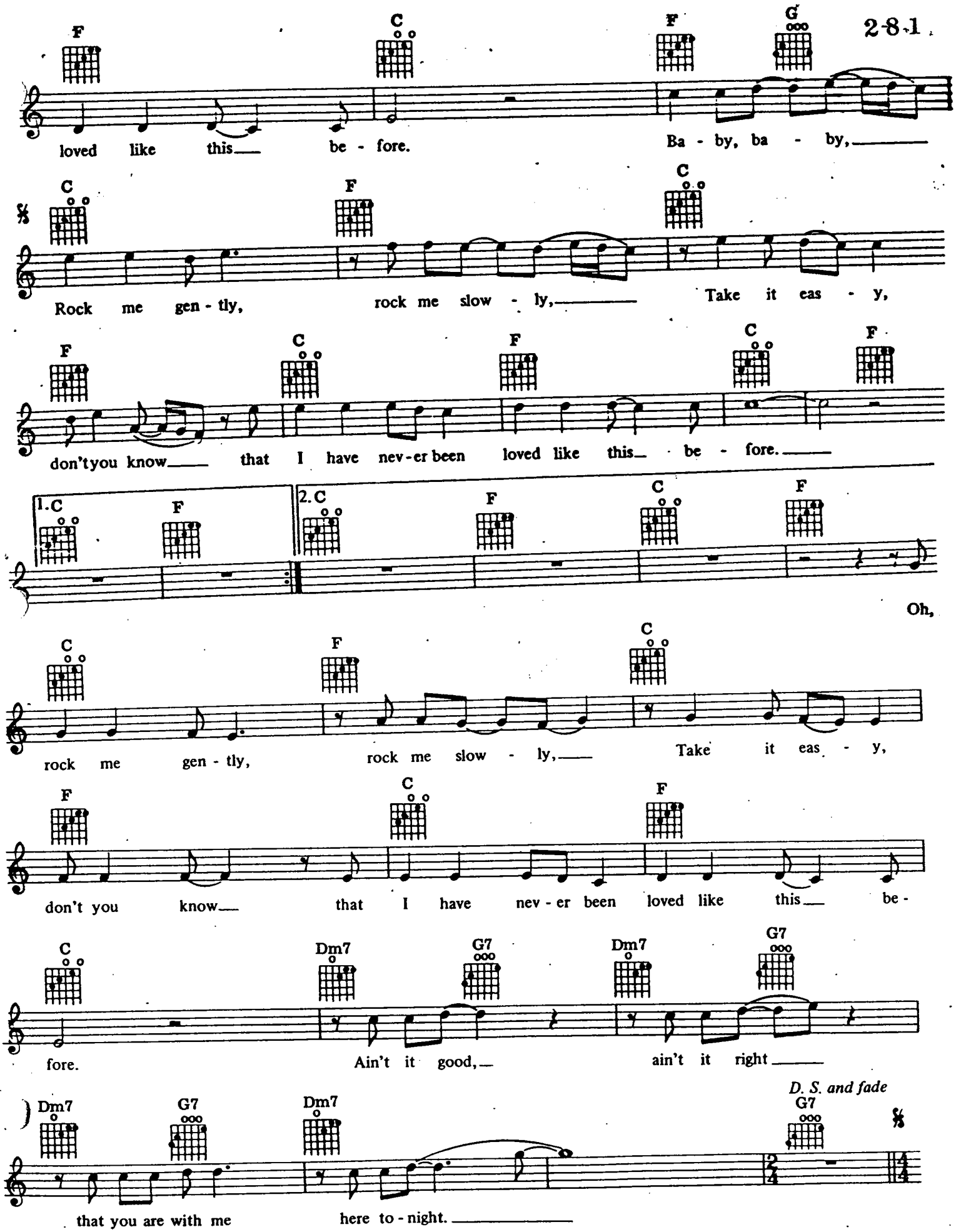


280

ROCK ME GENTLY
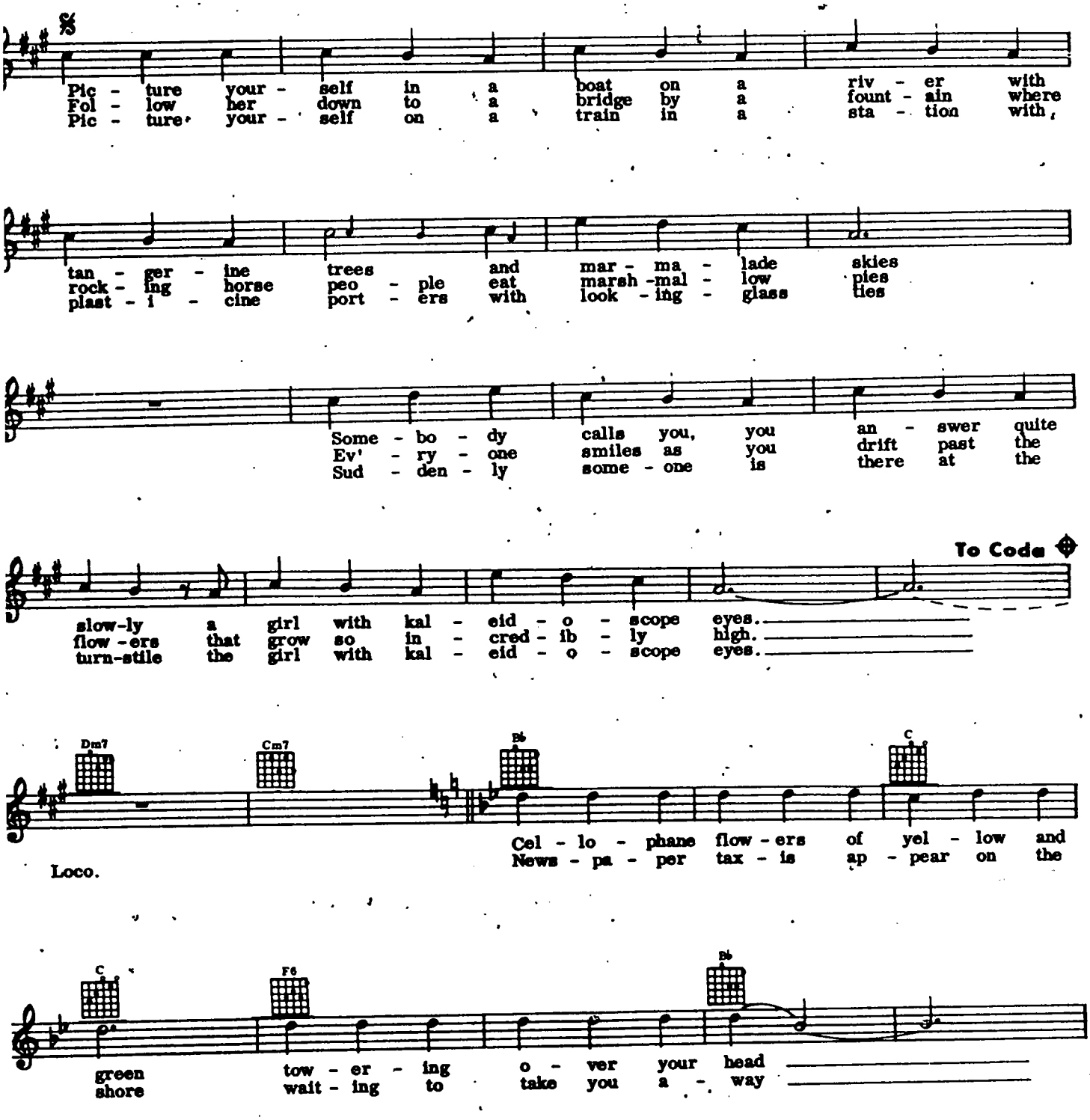
Words and Music by
ANDY KIM

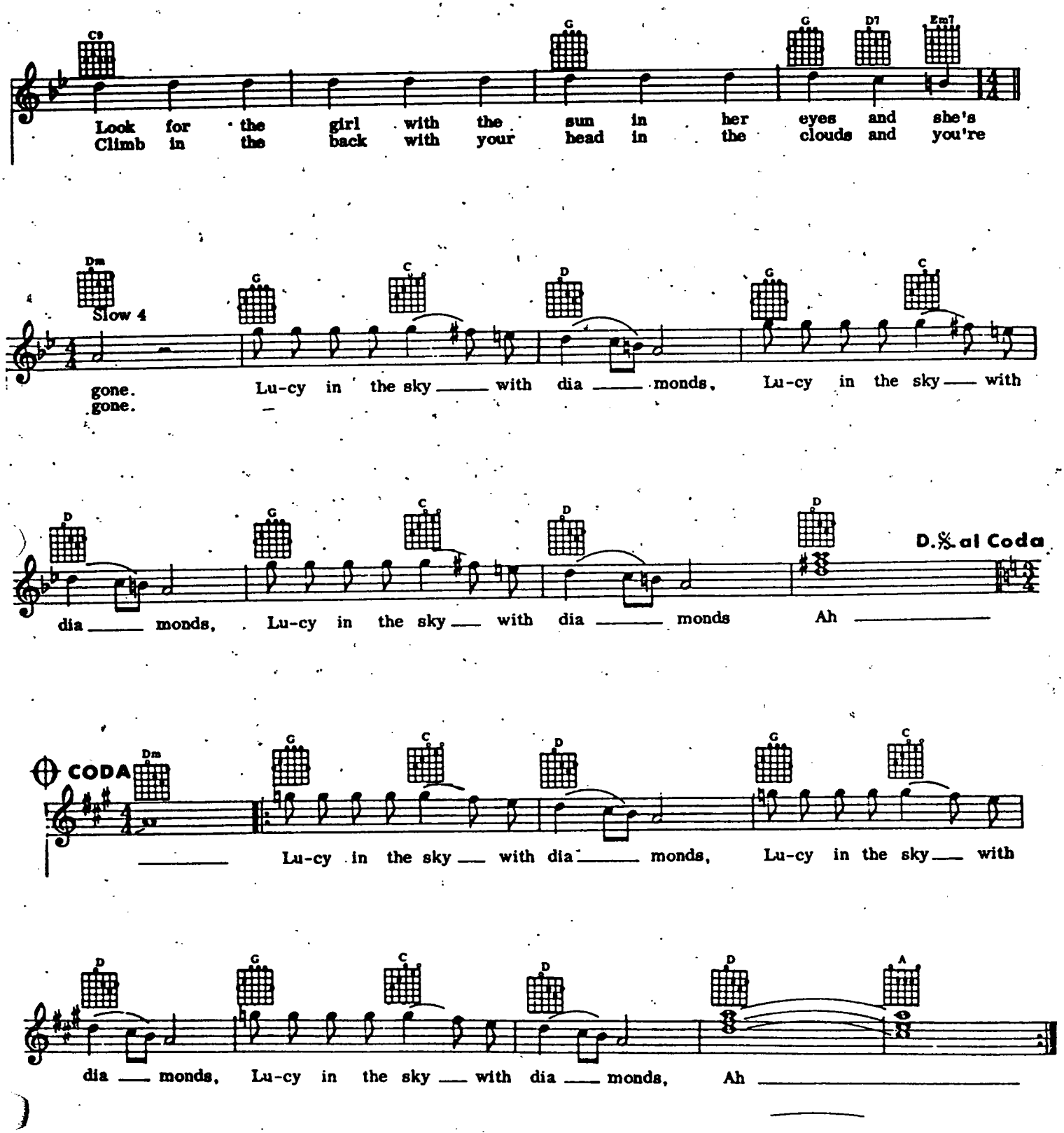



F C F G
loved like this be - fore. Ba - by, ba - by,
C F C
Rock me gen - tly, rock me slow - ly, Take it eas - y,
F C F C F
don't you know that I have nev - er been loved like this be - fore.
1. C F 2. C F C F
Oh,
C F C
rock me gen - tly, rock me slow - ly, Take it eas - y,
F C F
don't you know that I have nev - er been loved like this be -
C Dm7 G7 Dm7 G7
fore. Ain't it good, ain't it right
D. S. and fade
Dm7 G7 Dm7 G7
that you are with me here to - night.

LUCY IN THE SKY WITH DIAMONDS

JOHN LENNON and
PAUL McCARTNEY
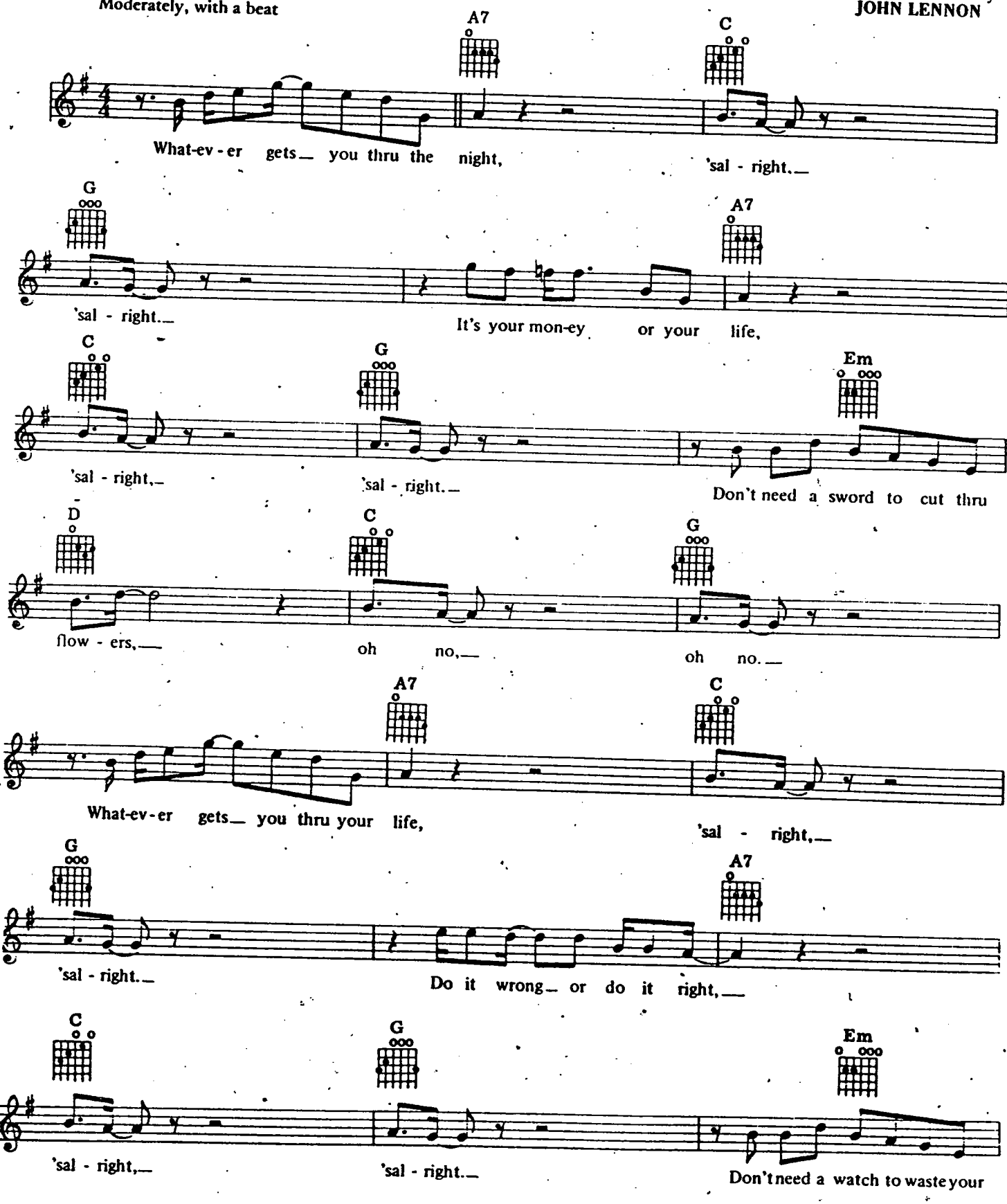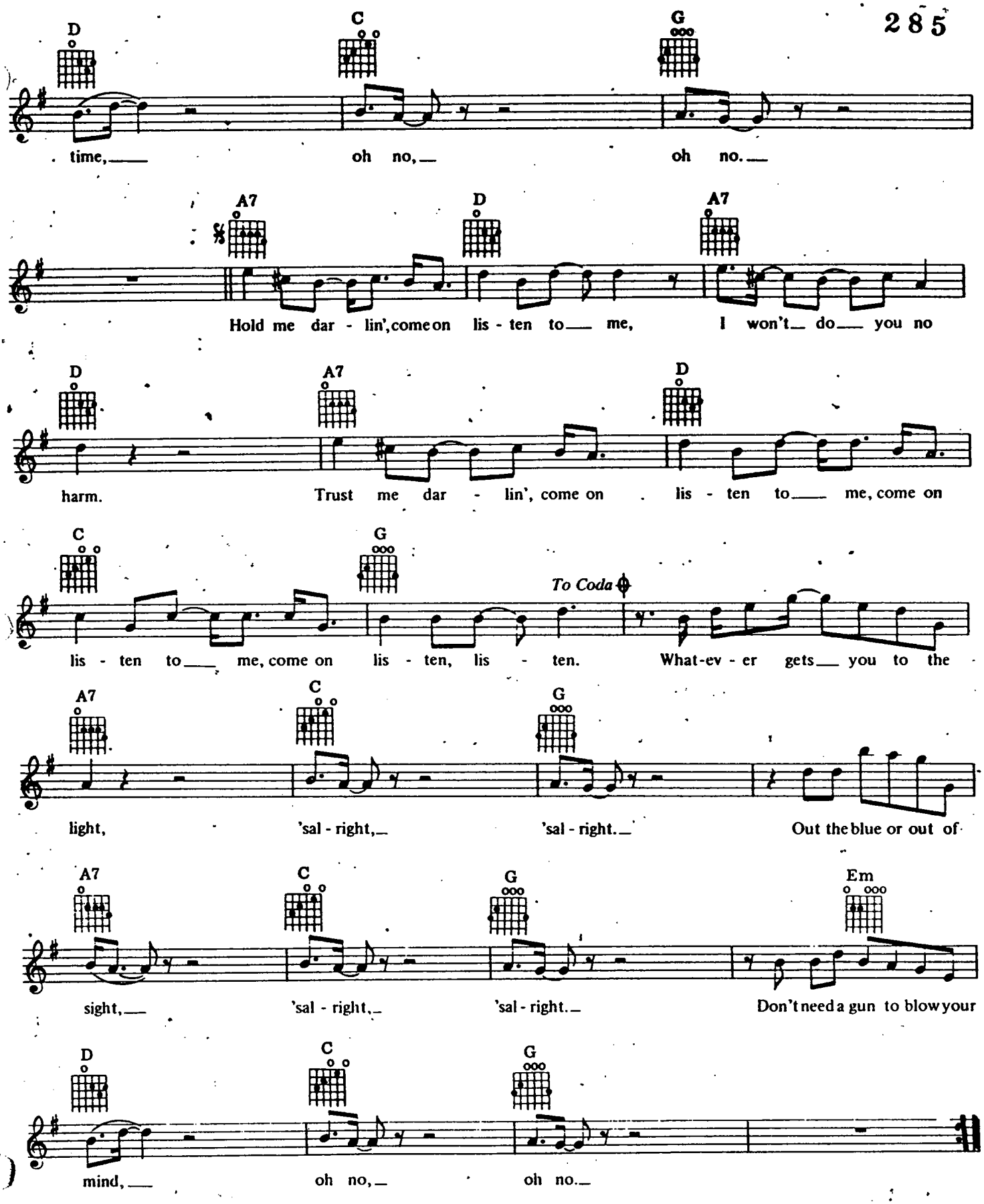



C9
G
G
D7
Em7
Look for the girl with the sun in her eyes and she's
Climb in the back with your head in the clouds and you're
Dm
G
C
D
G
C
Slow 4
gone.
gone.
Lu-cy in the sky with dia monds, Lu-cy in the sky with
D
G
C
D
D
D.S. al Coda
dia monds, Lu-cy in the sky with dia monds Ah
CODA
Dm
G
C
D
G
C
Lu-cy in the sky with dia monds, Lu-cy in the sky with
D
G
C
D
D
A
dia monds, Lu-cy in the sky with dia monds, Ah

284 WHATEVER GETS YOU THRU THE NIGHT

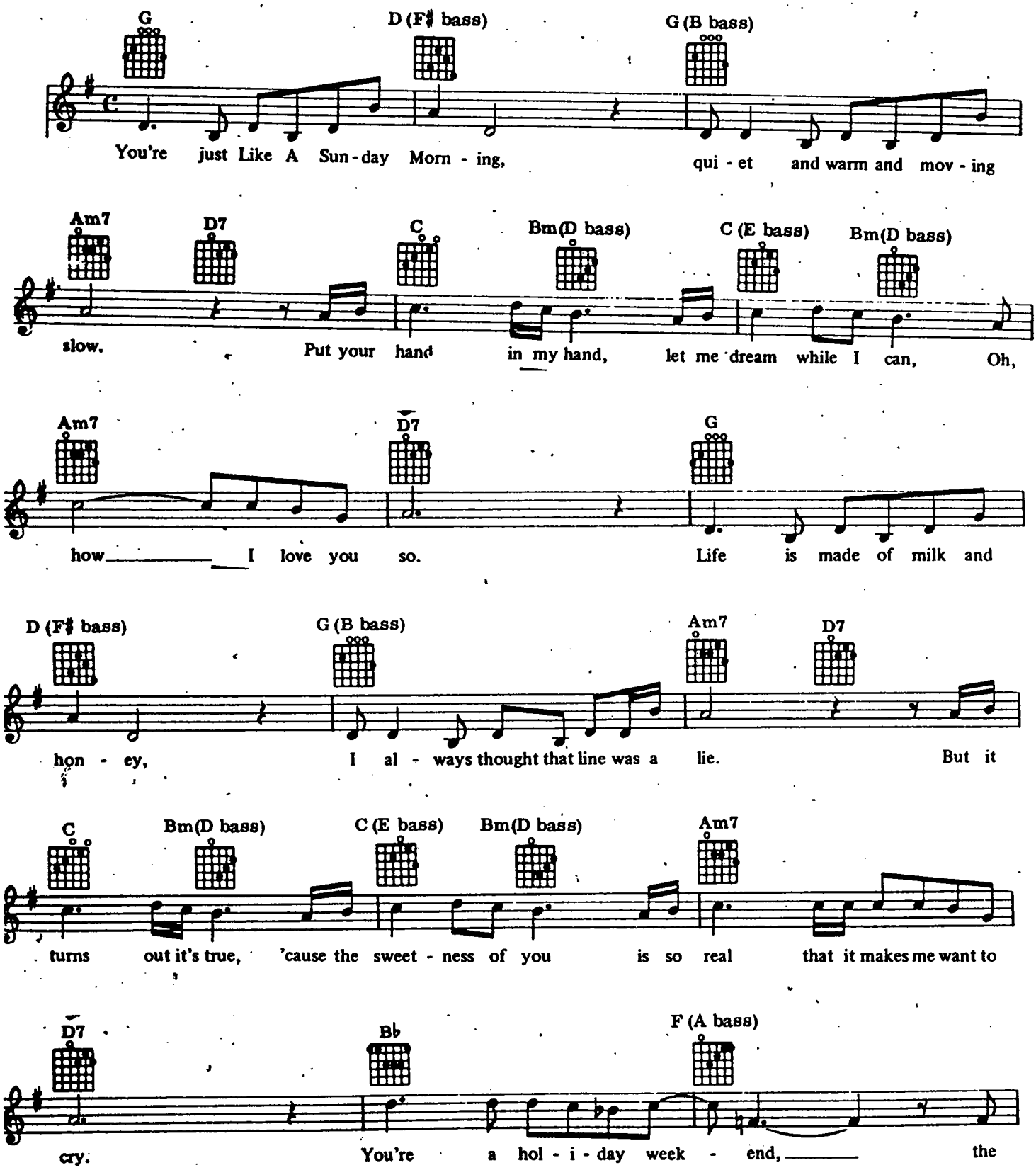
Moderately, with a beat

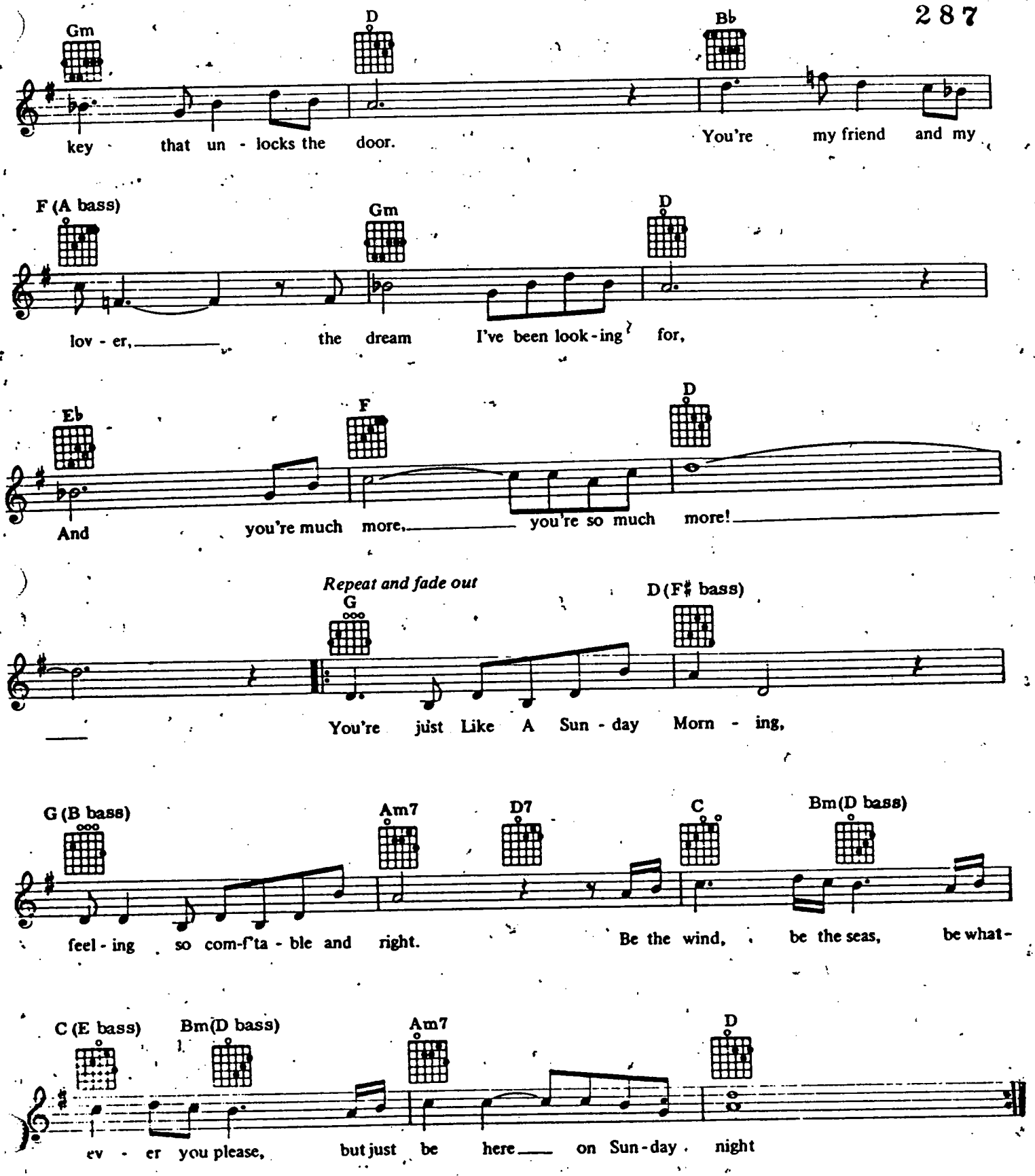
Words and Music by
JOHN LENNON




D C G
time, oh no, oh no.
A7 D A7
Hold me dar - lin', come on lis - ten to me, I won't do you no
D A7 D
harm. Trust me dar - lin', come on lis - ten to me, come on
C G
To Coda
lis - ten to me, come on lis - ten, lis - ten. What-ev - er gets you to the
A7 C G
light, 'sal - right, 'sal - right. Out the blue or out of
A7 C G Em
sight, 'sal - right, 'sal - right. Don't need a gun to blow your
D C G
mind, oh no, oh no.
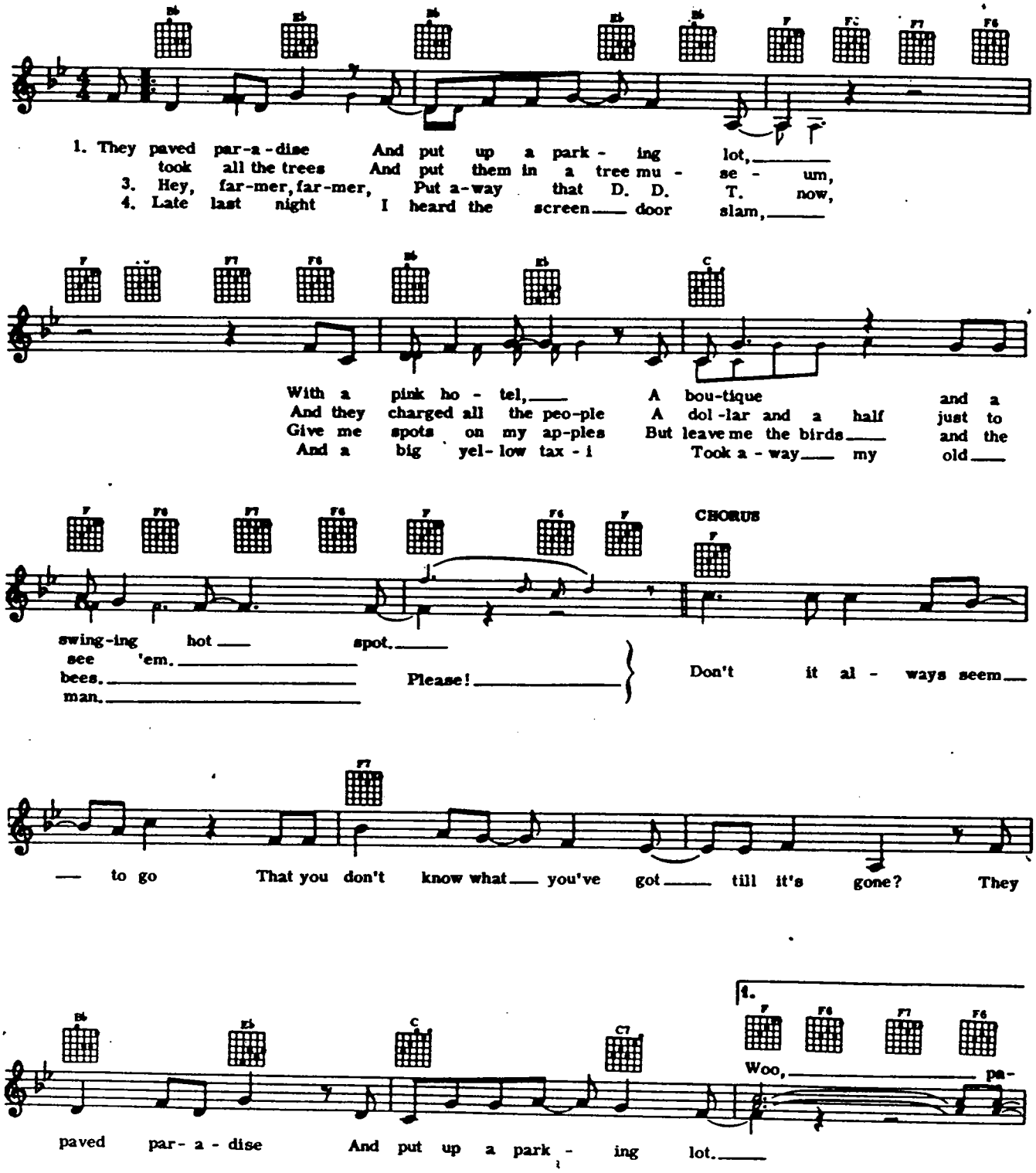
LIKE A SUNDAY MORNING

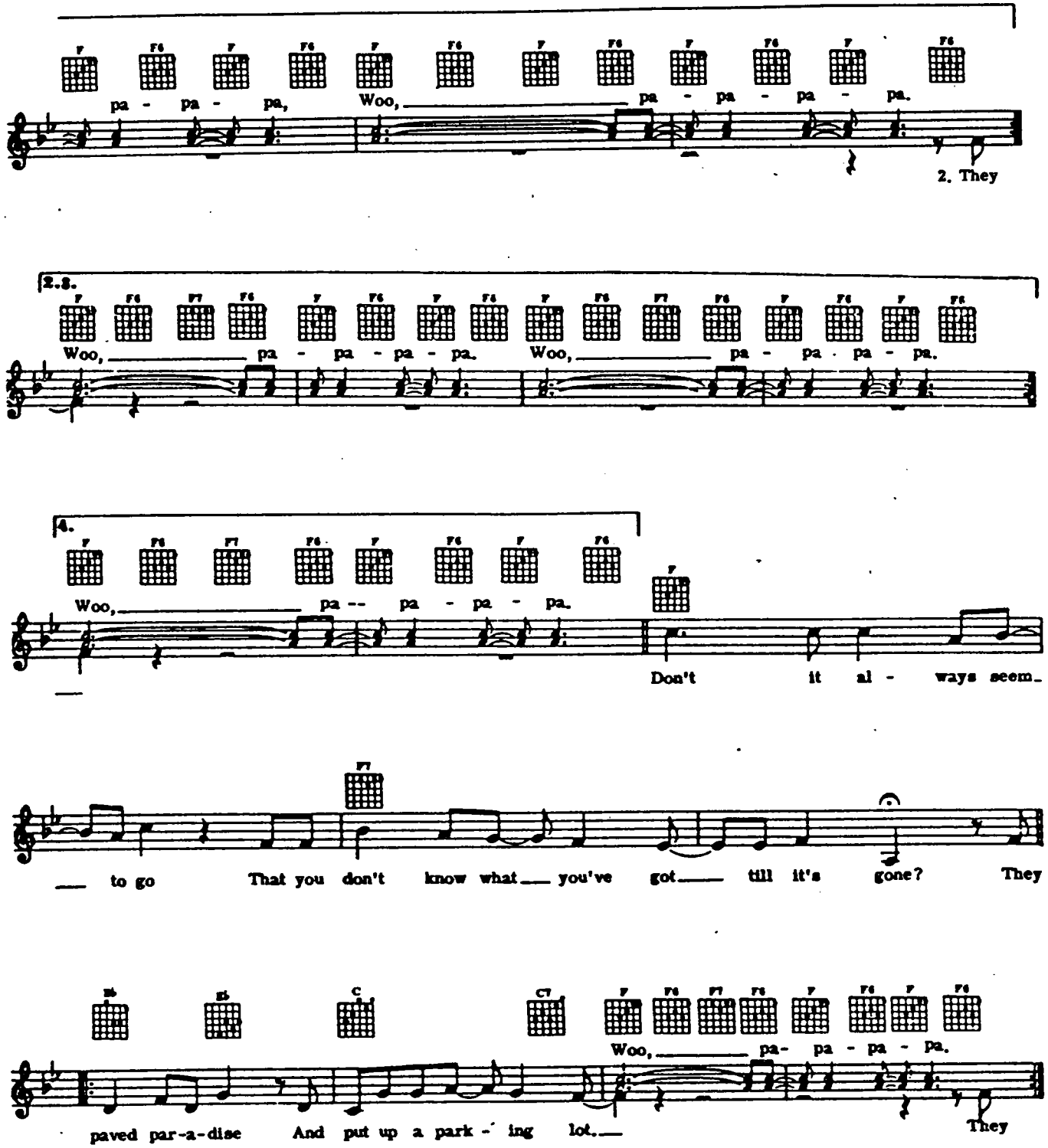



Gm
D
B♭
key that un - locks the door.
You're my friend and my
F (A bass)
Gm
D
lov - er, the dream I've been look - ing for,
E♭
F
D
And you're much more, you're so much more!
Repeat and fade out
G
D (F♯ bass)
You're just Like A Sun - day Morn - ing,
G (B bass)
Am7
D7
C
Bm (D bass)
feel - ing so com-f'ta - ble and right.
Be the wind, be the seas, be what -
C (E bass)
Bm (D bass)
Am7
D
ev - er you please, but just be here on Sun - day night

Big Yellow Taxi
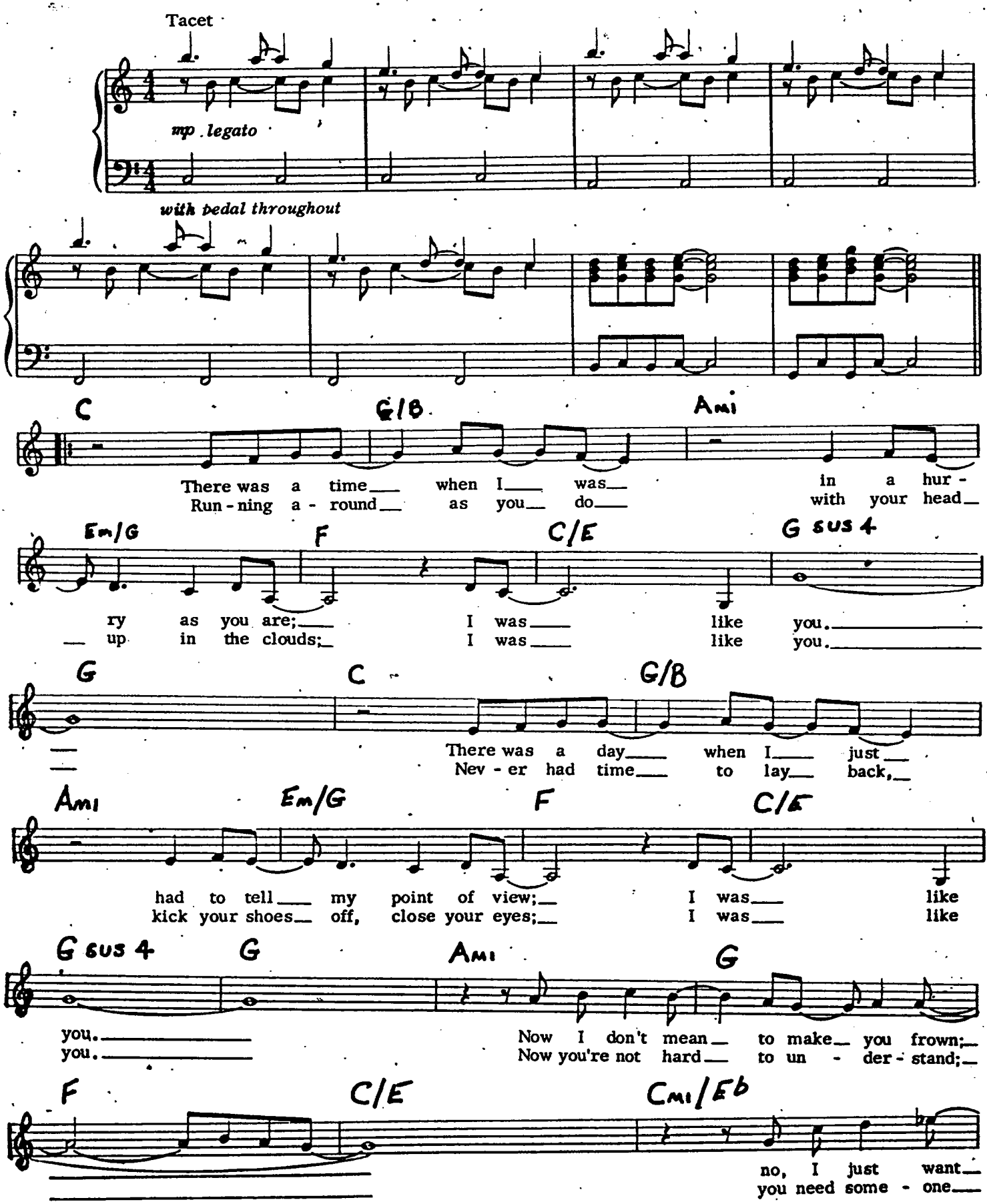
Words and Music by
JONI MITCHELL
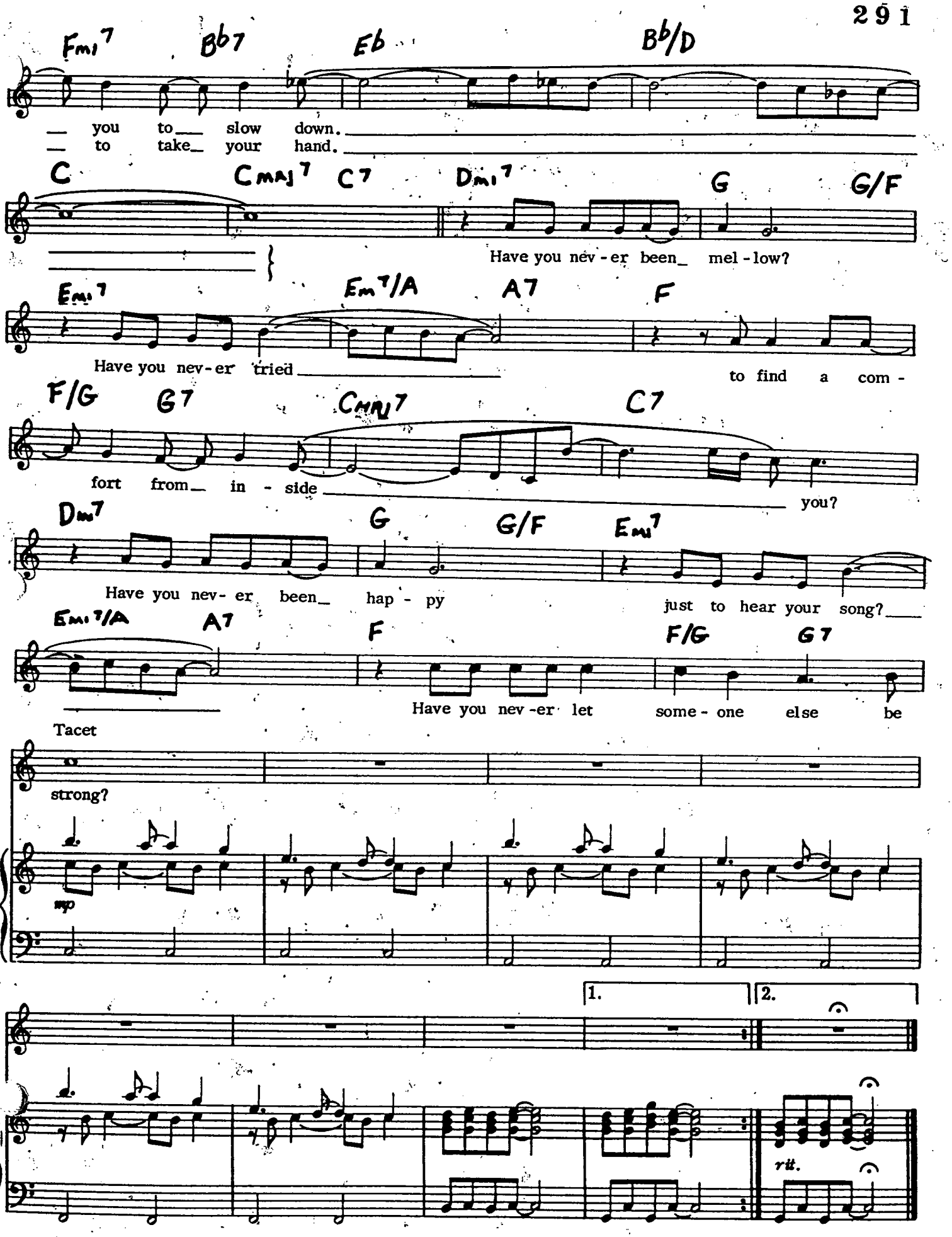



pa - pa - pa,
Woo, pa - pa - pa - pa.
2. They
2.8.
Woo, pa - pa - pa - pa. Woo, pa - pa - pa - pa.
4.
Woo, pa -- pa - pa - pa.
Don't it al - ways seem
to go That you don't know what you've got till it's gone? They
Woo, pa- pa - pa - pa.
paved par-a-dise And put up a park - ing lot.
They

290
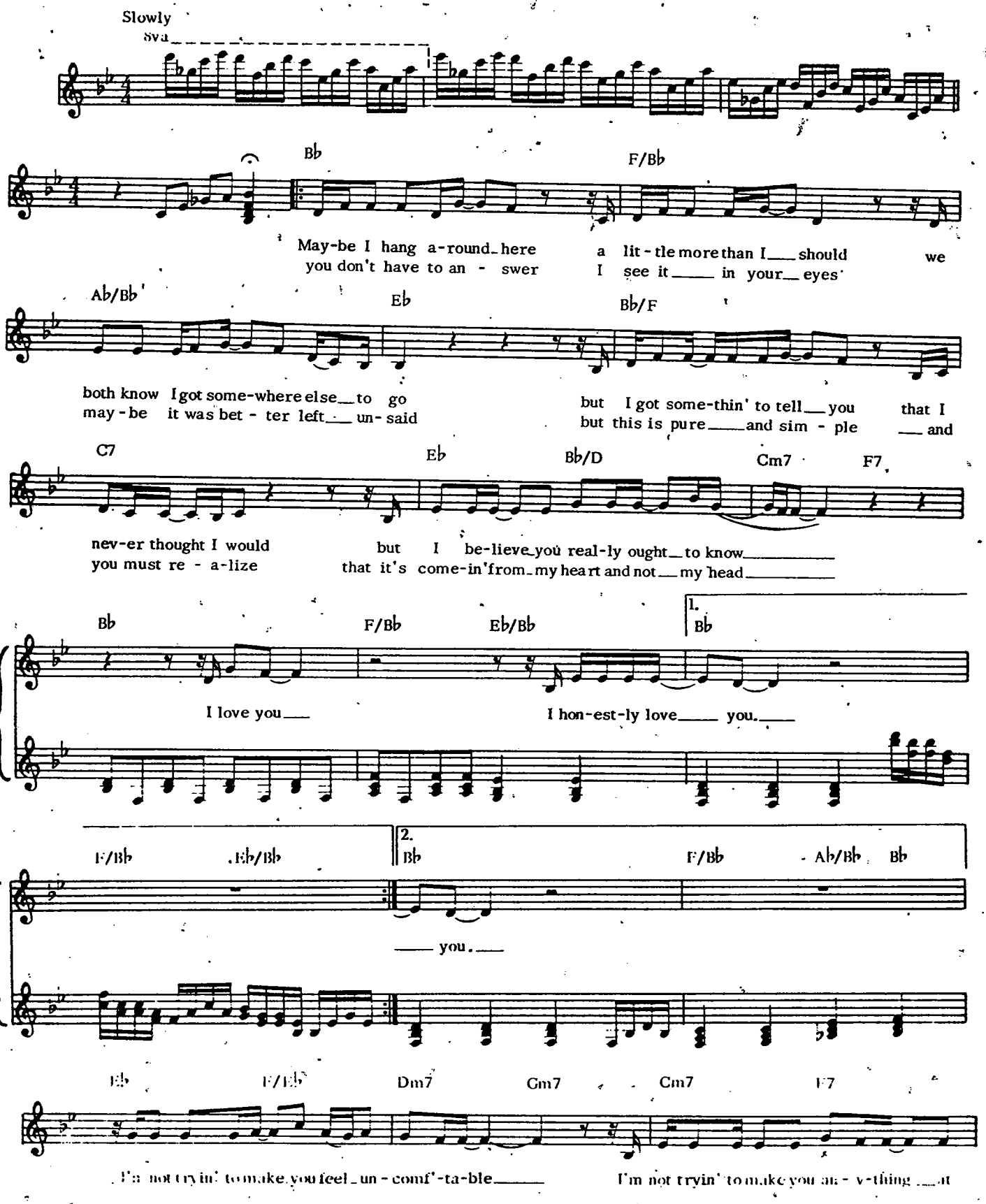
HAVE YOU NEVER BEEN MELLOW
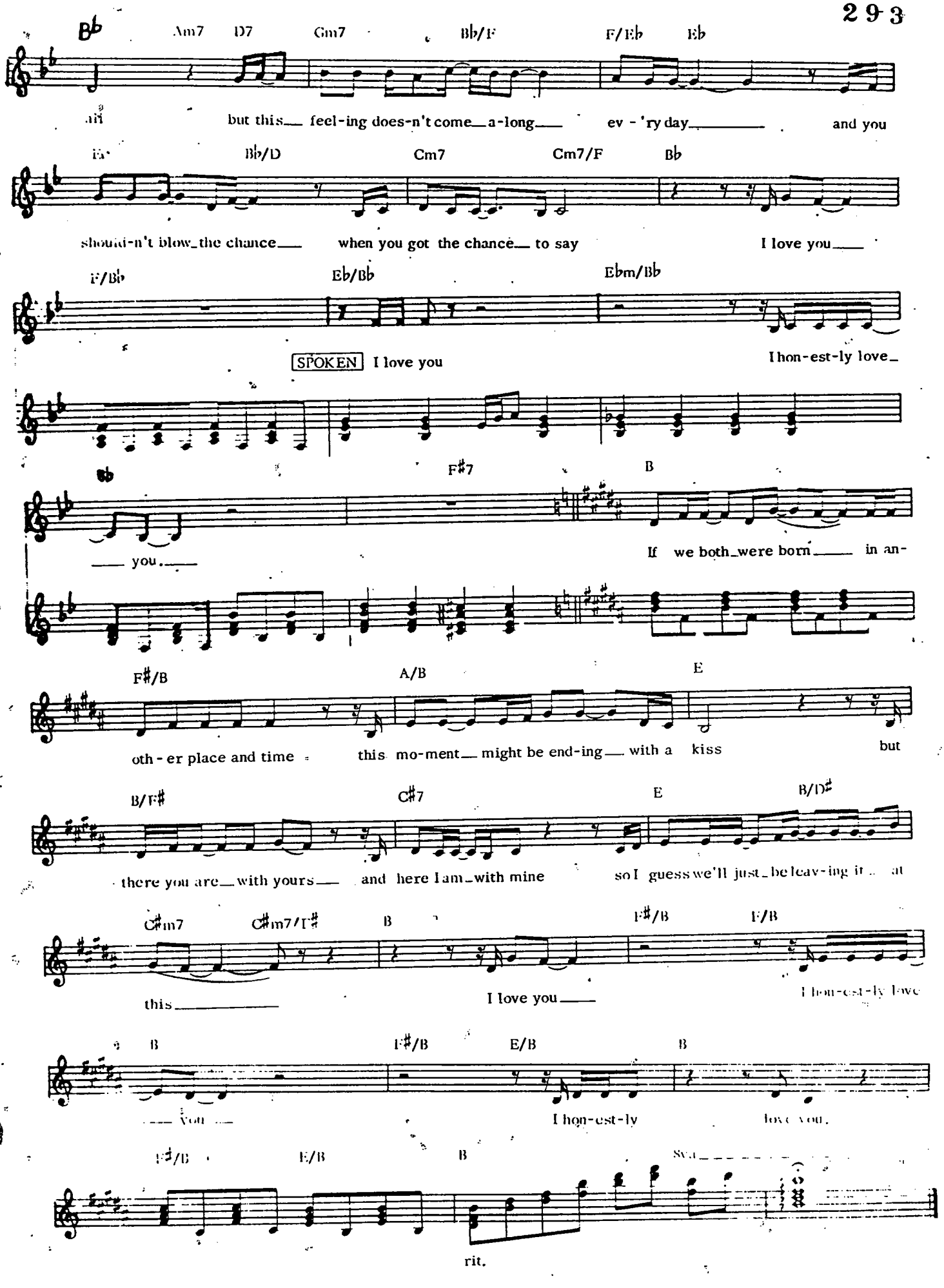



Fmi7 Bb7 Eb Bb/D
— you to— slow down.
— to take— your hand.
C CMAJ7 C7 Dmi7 G G/F
Have you nev-er been— mel-low?
Emi7 Em7/A A7 F
Have you nev-er tried
to find a com-
F/G G7 CMAJ7 C7
fort from— in-side
you?
Dmi7 G G/F Emi7
Have you nev-er been— hap-py
just to hear your song?
Emi7/A A7 F F/G G7
Have you nev-er let some-one else be
Tacet
strong?
mp
1.
2.
rit.

I HONESTLY LOVE YOU
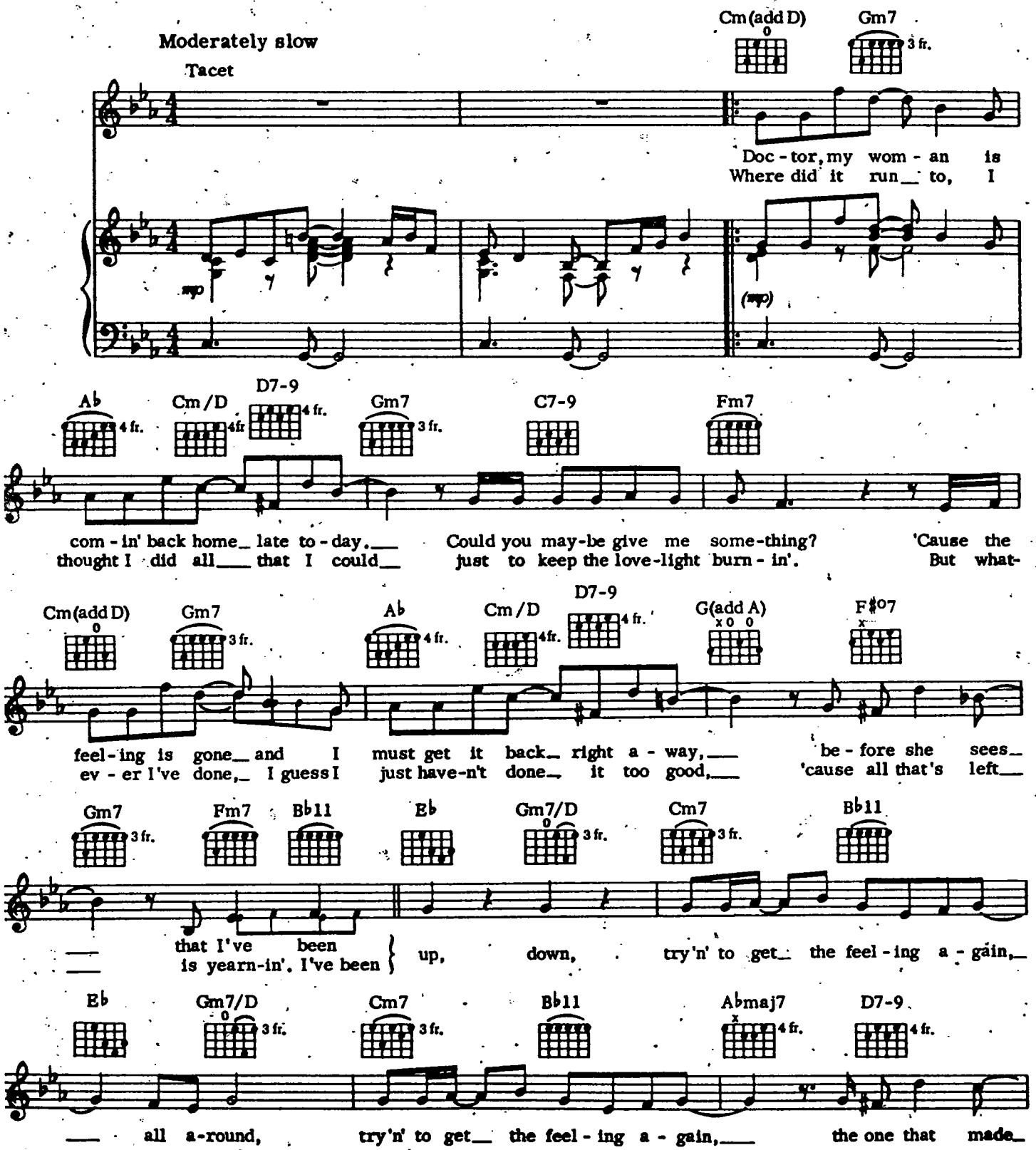
WORDS AND MUSIC BY **PETER ALLEN** AND **JEFF BARRY**

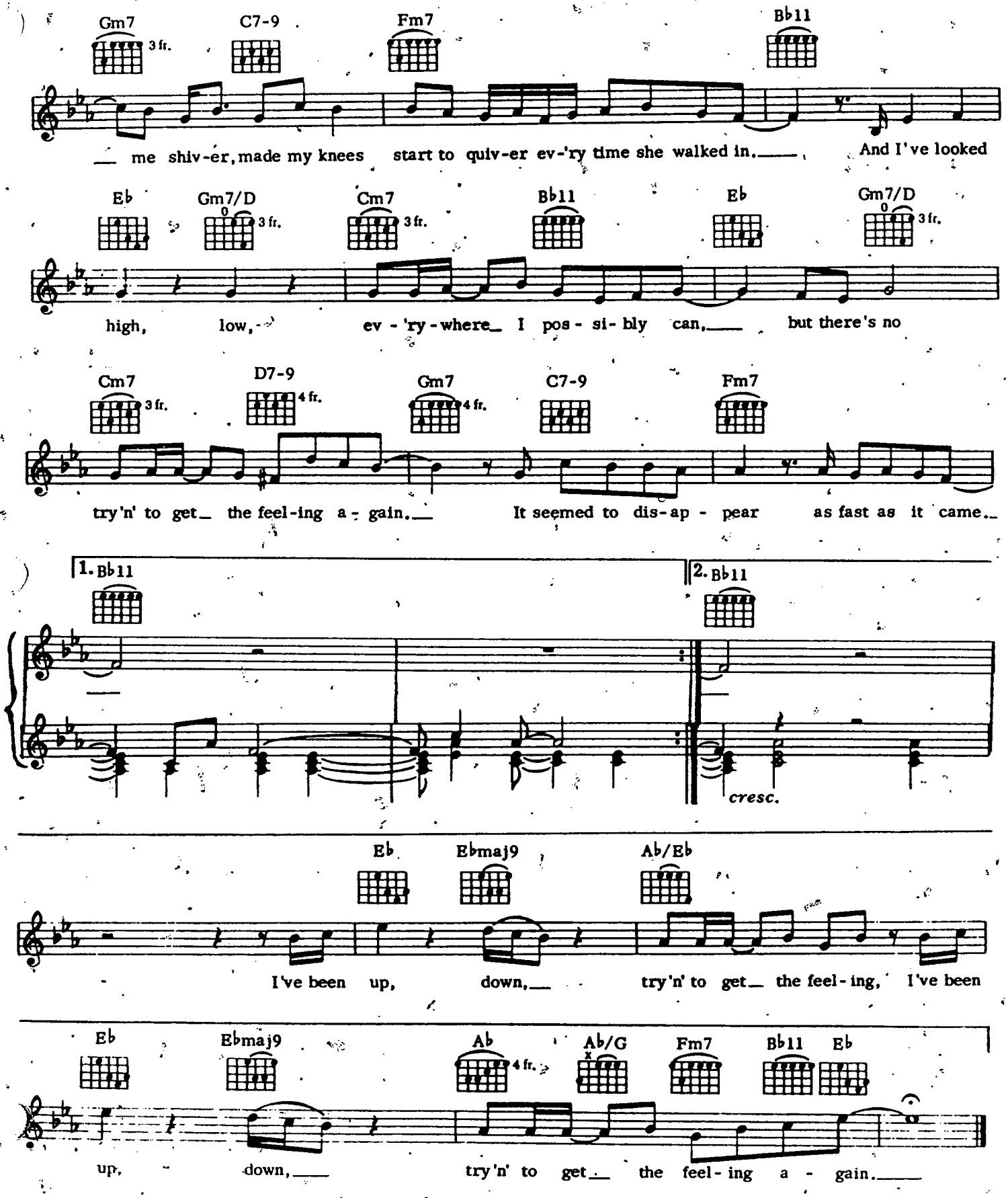



B♭ Am7 D7 Gm7 B♭/F F/E♭ E♭
but this feel-ing does-n't come a-long ev - 'ry day and you
B♭/D Cm7 Cm7/F B♭
should-n't blow the chance when you got the chance to say I love you
F/B♭ E♭/B♭ E♭m/B♭
SPOKEN I love you
I hon-est-ly love
you.
F♯7 B
If we both were born in an-
F♯/B A/B E
oth - er place and time this mo-ment might be end-ing with a kiss but
B/F♯ C♯7 E B/D♯
there you are with yours and here I am with mine so I guess we'll just be leav-ing it at
C♯m7 C♯m7/F♯ B F♯/B F/B
this
I love you
I hon-est-ly love
B F♯/B E/B B
you
I hon-est-ly love you.
F♯/B E/B B
rit.

294 TRYIN' TO GET THE FEELING AGAIN

Words and Music by
DAVID POMERANZ
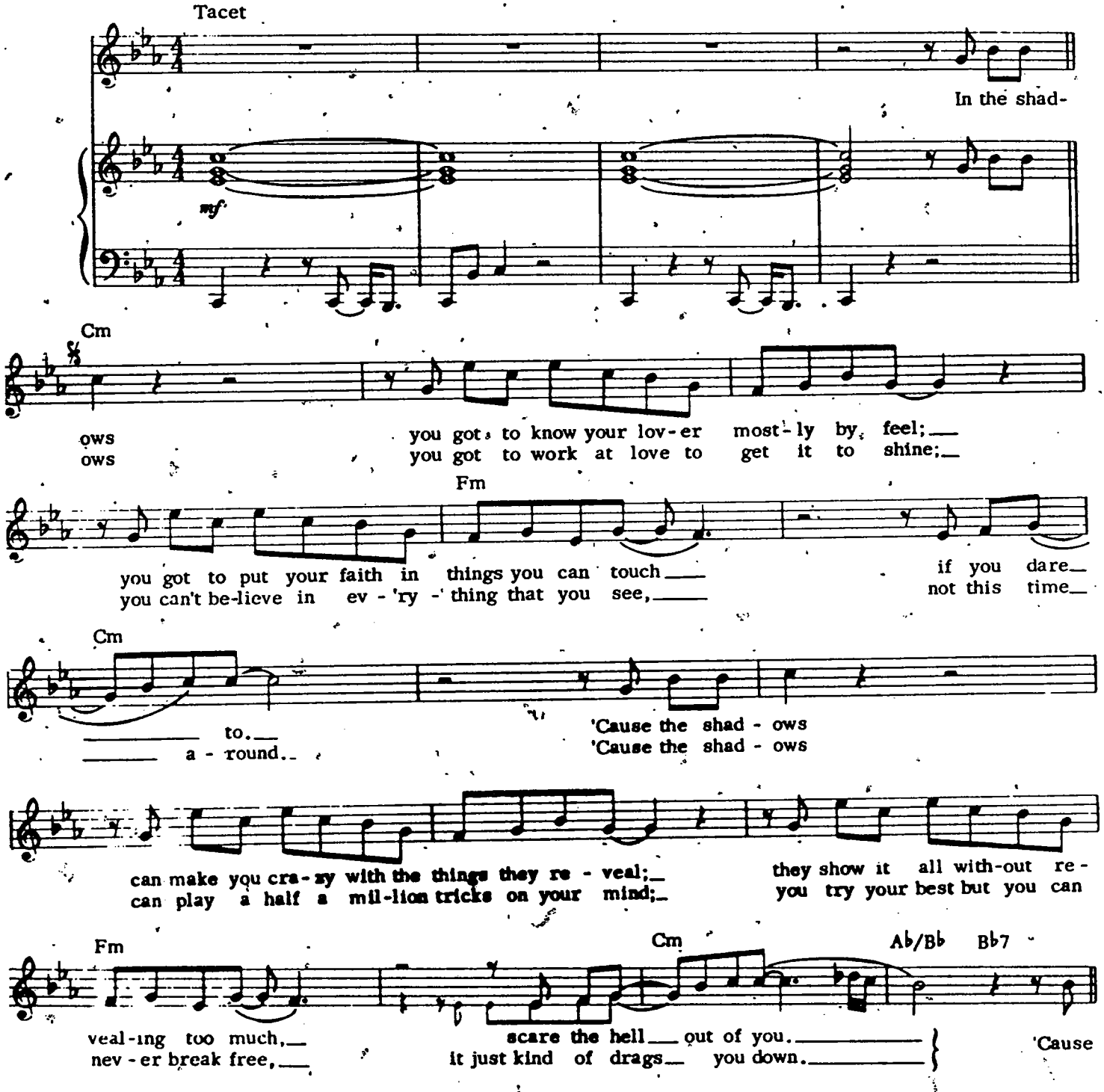


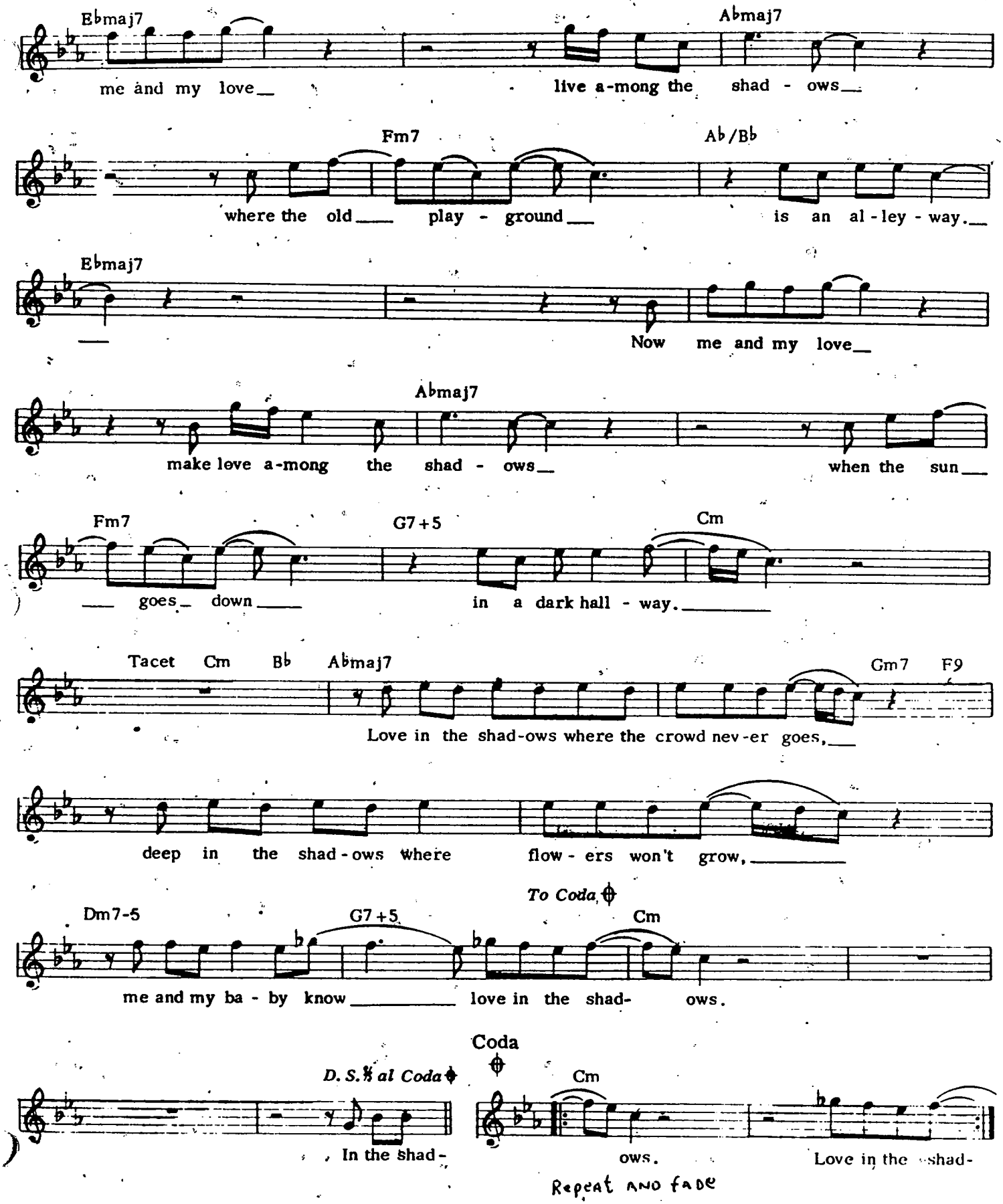

Gm7 3 fr.
C7-9
Fm7
B♭11
me shiv-er, made my knees start to quiv-er ev-'ry time she walked in. And I've looked
E♭
Gm7/D 3 fr.
Cm7 3 fr.
B♭11
E♭
Gm7/D 3 fr.
high, low, ev - 'ry - where I pos - si - bly can, but there's no
Cm7 3 fr.
D7-9 4 fr.
Gm7 4 fr.
C7-9
Fm7
try'n' to get the feel-ing a - gain. It seemed to dis-ap - pear as fast as it came.
1. B♭11
2. B♭11
cresc.
E♭
E♭maj9
A♭/E♭
I've been up, down, try'n' to get the feel - ing, I've been
E♭
E♭maj9
A♭ 4 fr.
A♭/G
Fm7
B♭11
E♭
up, down, try'n' to get the feel - ing a - gain.

LOVE IN THE SHADOWS

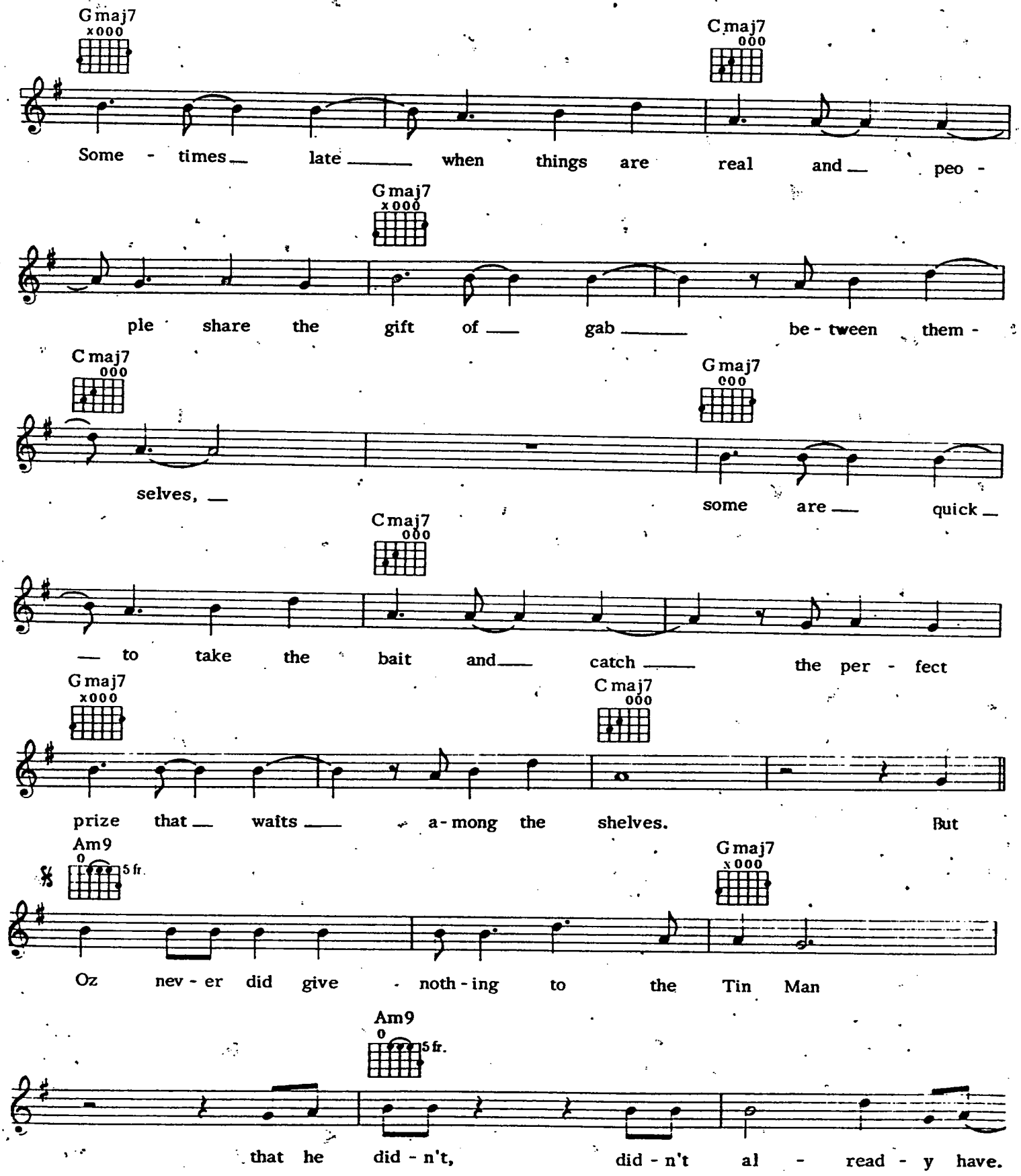
Words and Music by
NEIL SEDAKA and PHIL CODY

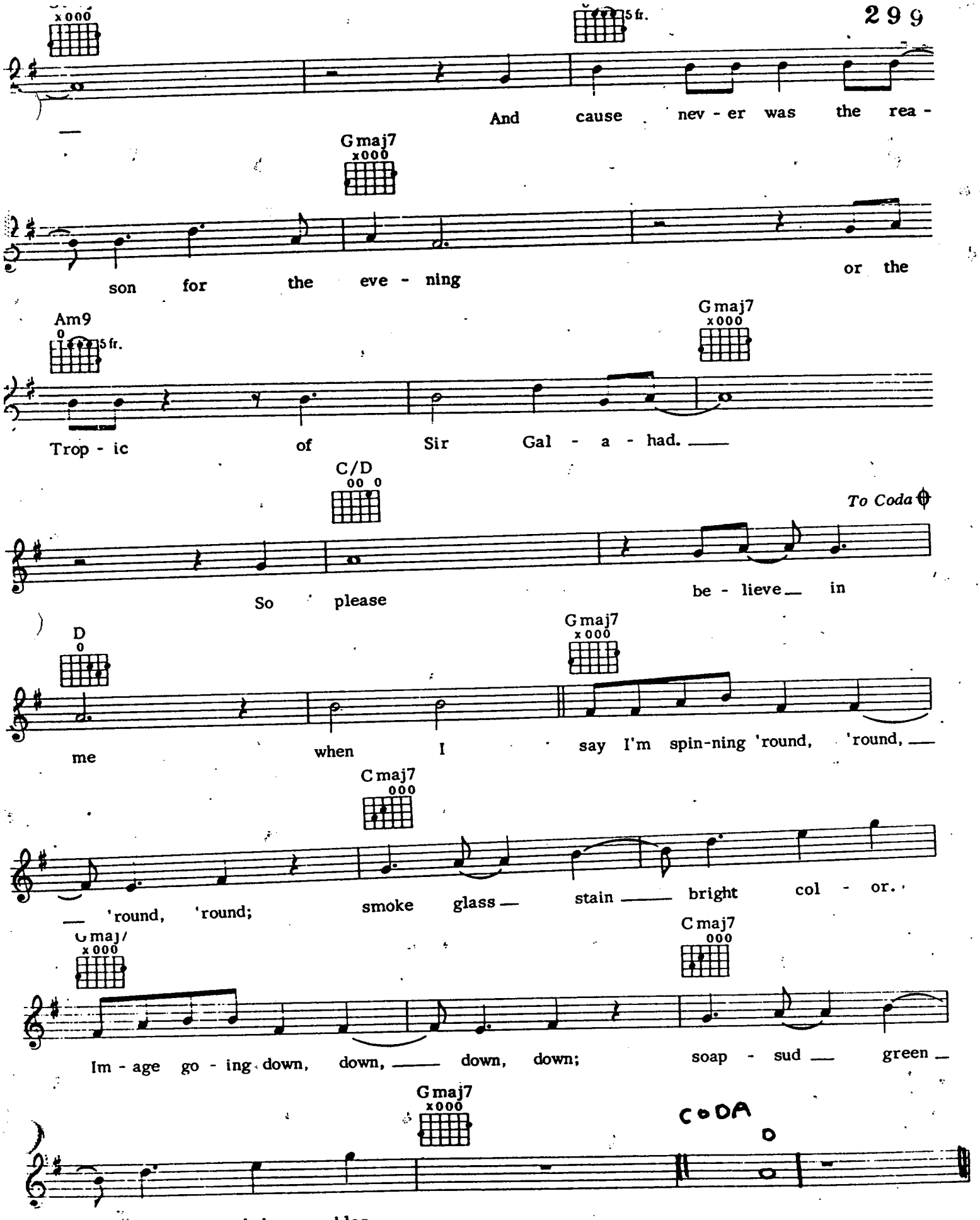
Moderately, with a strong beat




Ebmaj7
Abmaj7
me and my love
live a-mong the shad - ows
Fm7
Ab/Bb
where the old play - ground
is an al - ley - way.
Ebmaj7
Now me and my love
Abmaj7
make love a-mong the shad - ows
when the sun
Fm7
G7+5
Cm
goes down
in a dark hall - way.
Tacet Cm Bb
Abmaj7
Gm7 F9
Love in the shad-ows where the crowd nev-er goes,
deep in the shad - ows where flow - ers won't grow,
To Coda
Dm7-5
G7+5
Cm
me and my ba - by know love in the shad- ows.
Coda
D.S.% al Coda
Cm
In the shad-
ows.
Love in the shad-
Repeat and fade

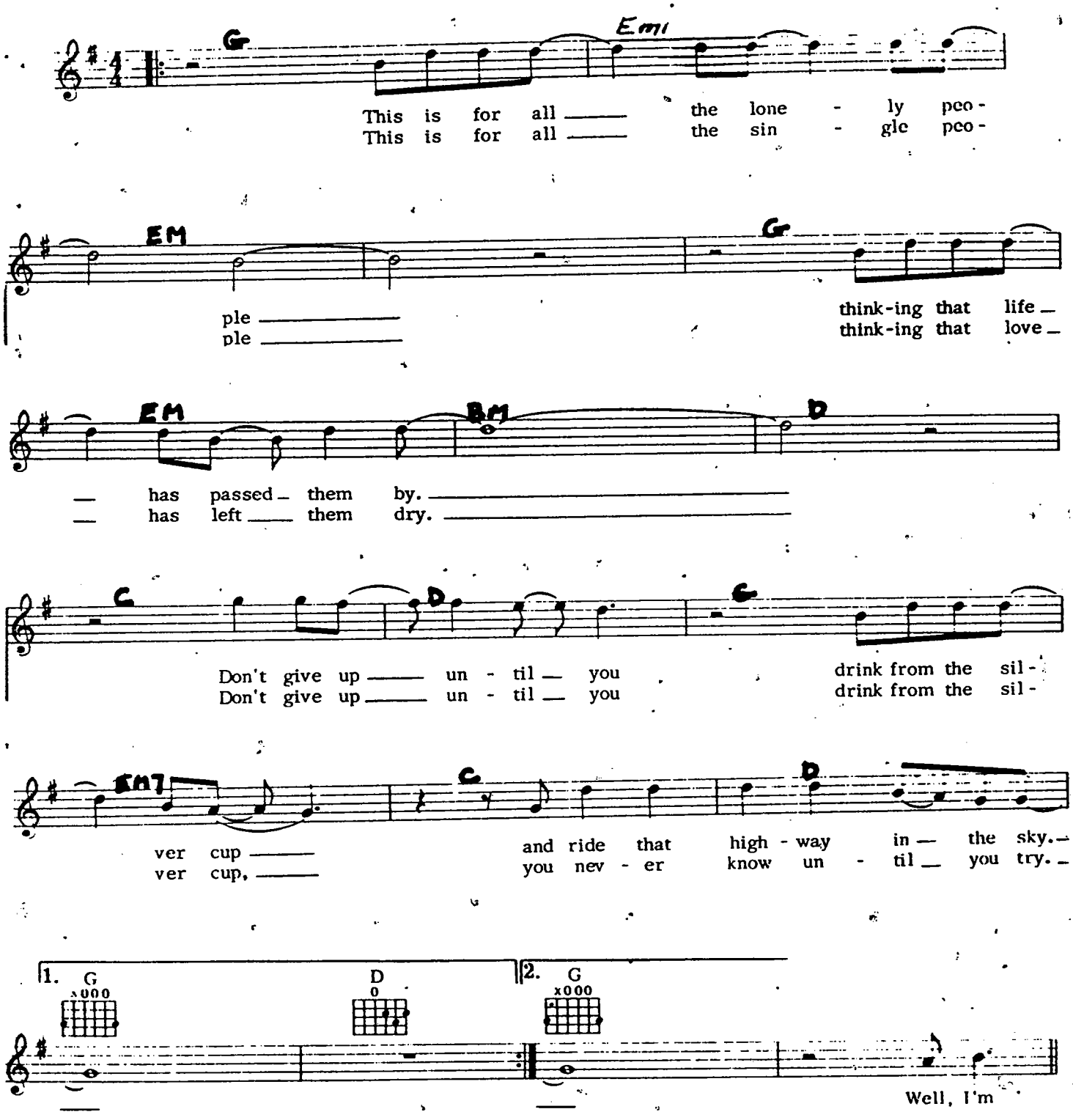
TIN MAN

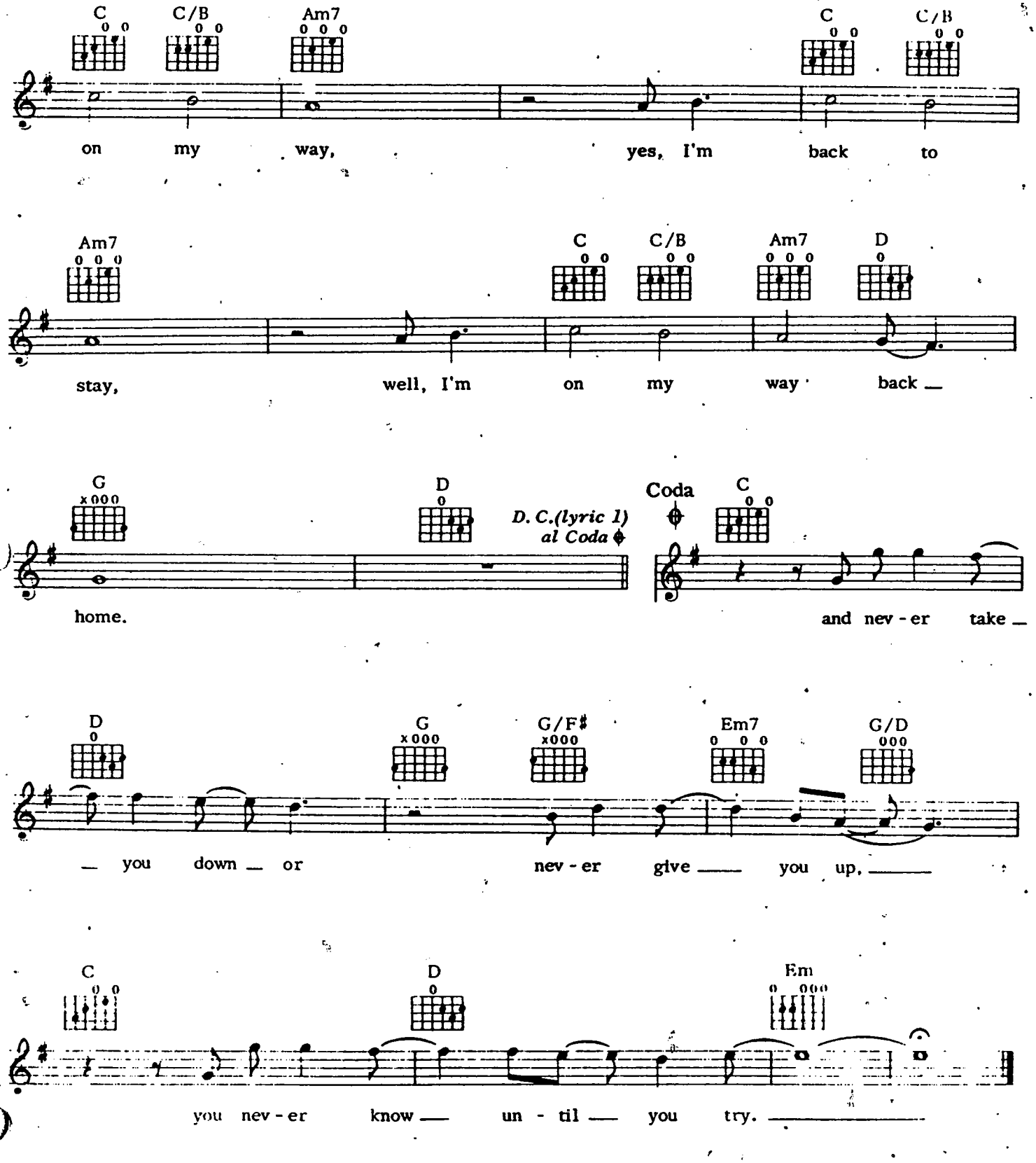

Gmaj7 x000
Cmaj7 000
Some - times late when things are real and peo -
Gmaj7 x000
ple share the gift of gab be - tween them -
Cmaj7 000
Gmaj7 000
selves, some are quick
Cmaj7 000
— to take the bait and catch the per - fect
Gmaj7 x000
Cmaj7 000
prize that waits a - mong the shelves. But
Am9 0 5fr.
Gmaj7 x000
Oz nev - er did give noth - ing to the Tin Man
Am9 0 5fr.
that he did - n't, did - n't al - read - y have.


x000
5 fr.
And cause nev - er was the rea -
Gmaj7
x000
son for the eve - ning or the
Am9
0
5 fr.
Gmaj7
x000
Trop - ic of Sir Gal - a - had.
C/D
00 0
To Coda
So please be - lieve in
D
0
Gmaj7
x000
me when I say I'm spin-ning 'round, 'round,
Cmaj7
000
'round, 'round; smoke glass stain bright col - or.
Gmaj7
x000
Cmaj7
000
Im - age go - ing down, down, down, down; soap - sud green
Gmaj7
x000
CODA
D
like bub - bles.

300
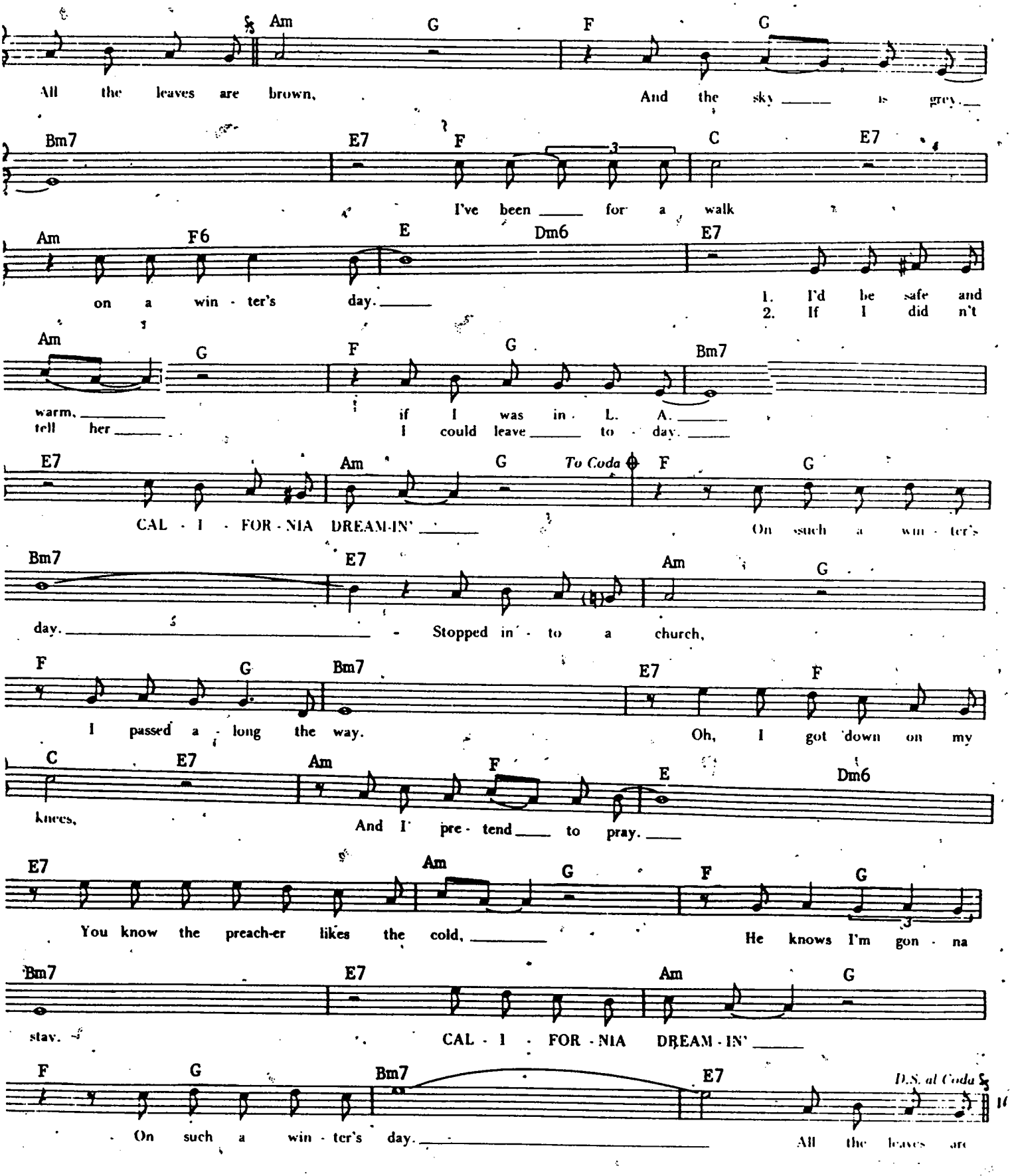
LONELY PEOPLE




C
C/B
Am7
C
C/B
on my way, yes, I'm back to
Am7
C
C/B
Am7
D
stay, well, I'm on my way back
G
D
D. C.(lyric 1) al Coda
Coda
C
home.
and nev - er take
D
G
G/F#
Em7
G/D
you down or nev - er give you up,
C
D
Em
you nev - er know un - til you try.
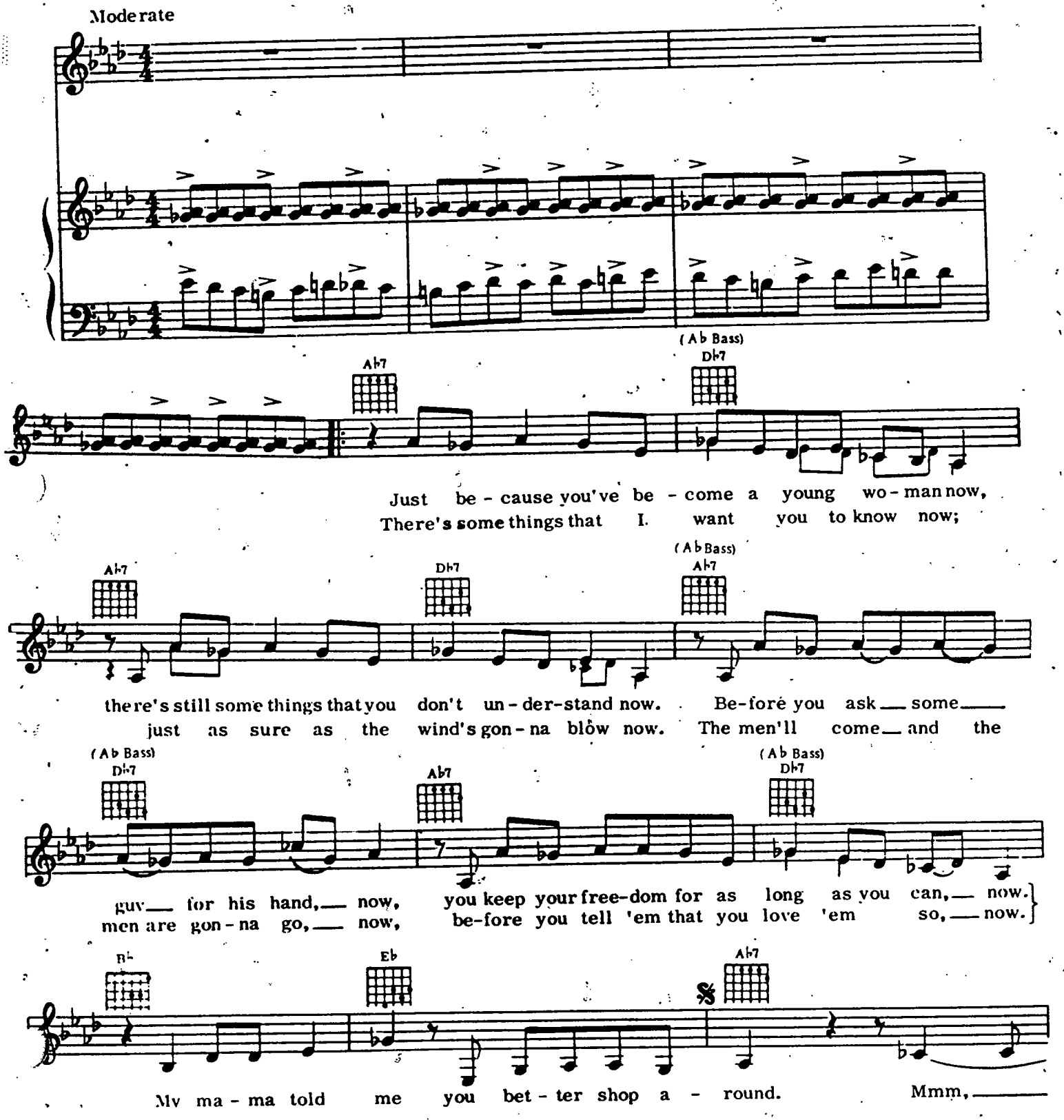
Recorded by THE MAMAS AND PAPAS on DUNHILL Records

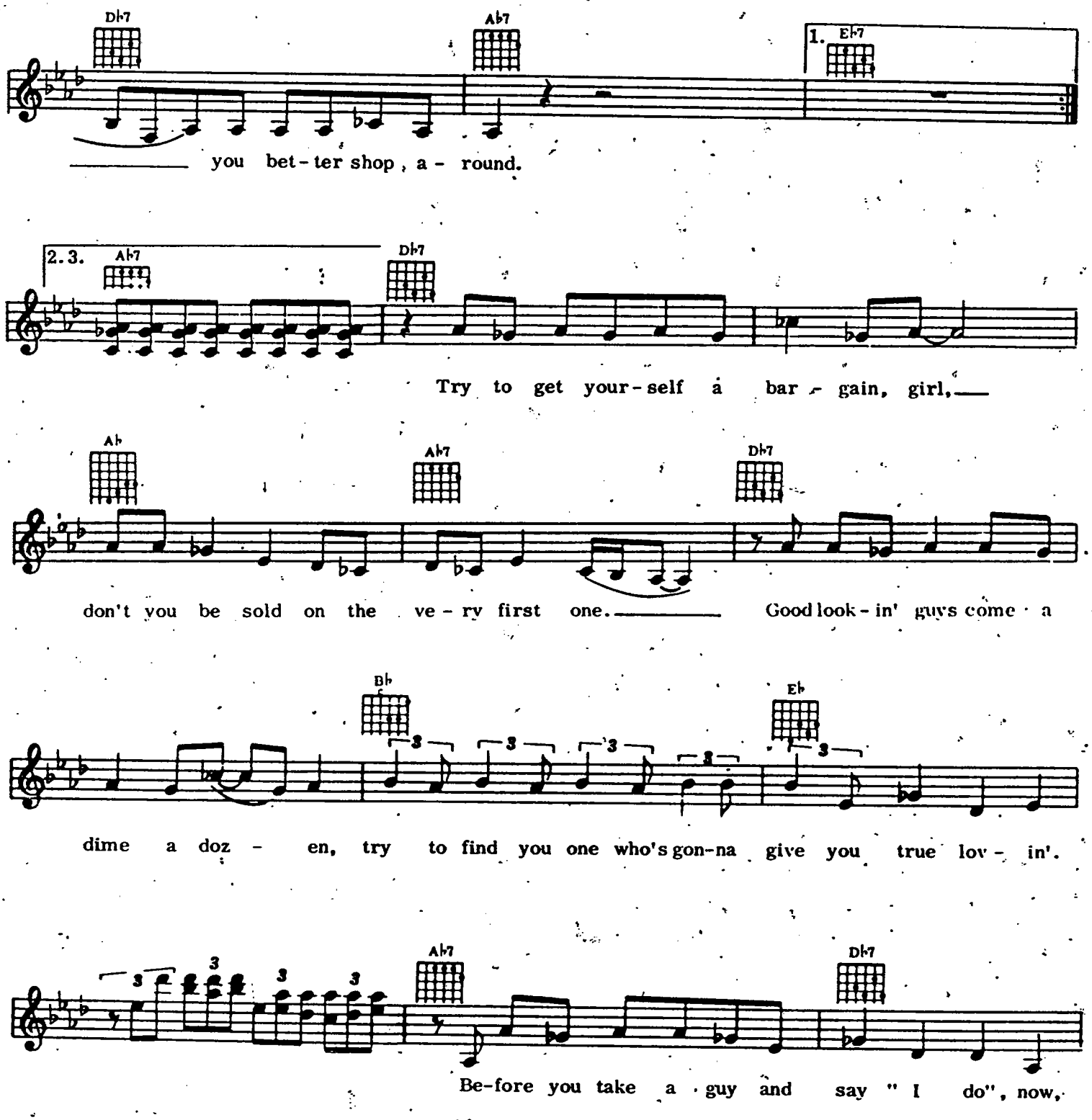
CALIFORNIA DREAMIN'
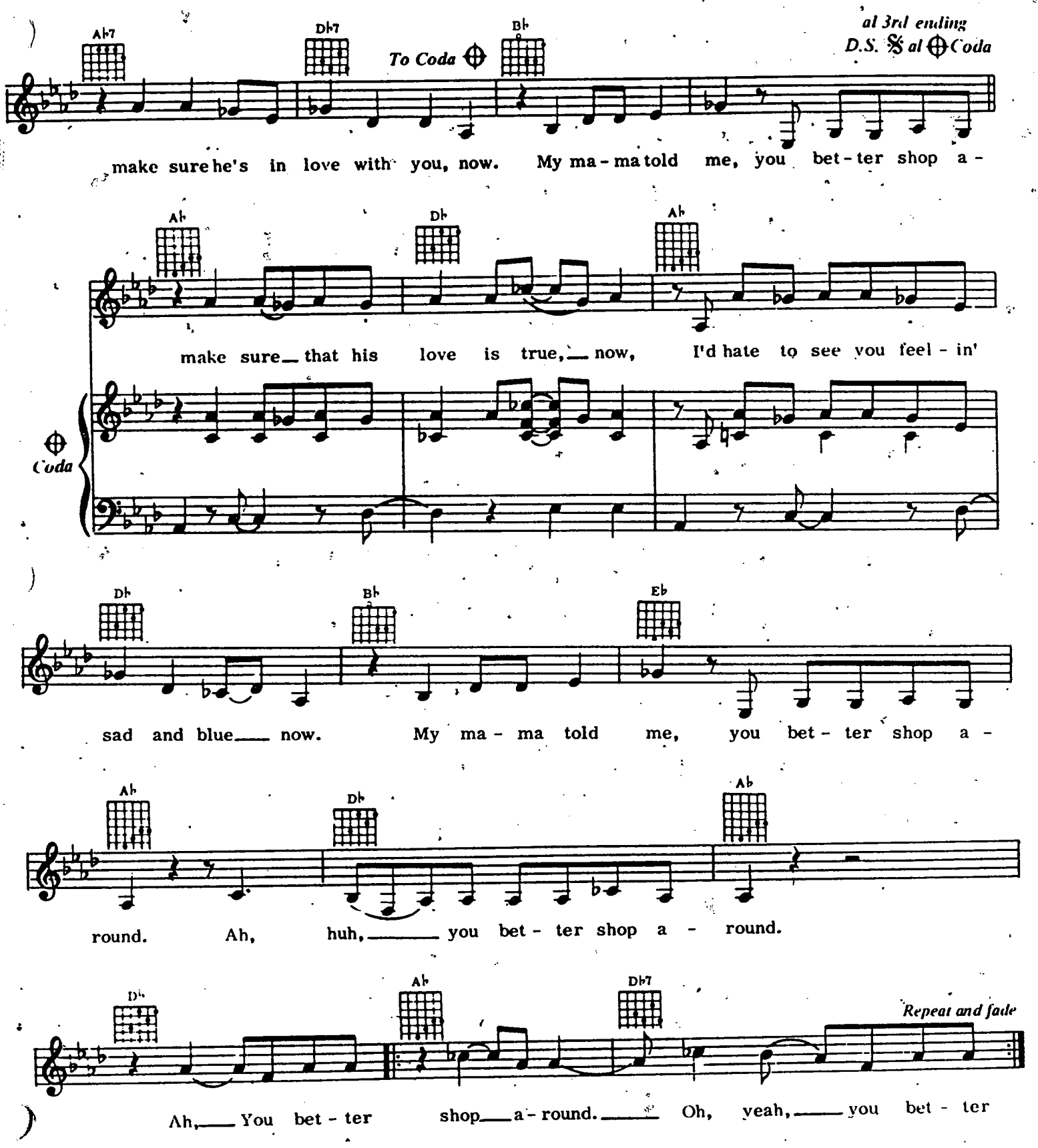


SHOP AROUND

Words and Music by
BERRY GORDY and
WILLIAM "SMOKEY" ROBINSON




Db7
Ab7
1. Eb7
you bet - ter shop, a - round.
2.3. Ab7
Db7
Try to get your - self a bar - gain, girl,
Ab
Ab7
Db7
don't you be sold on the ve - ry first one.
Good look - in' guys come a
Bb
Eb
dime a doz - en, try to find you one who's gon-na give you true lov - in'.
Ab7
Db7
Be-fore you take a guy and say " I do", now,

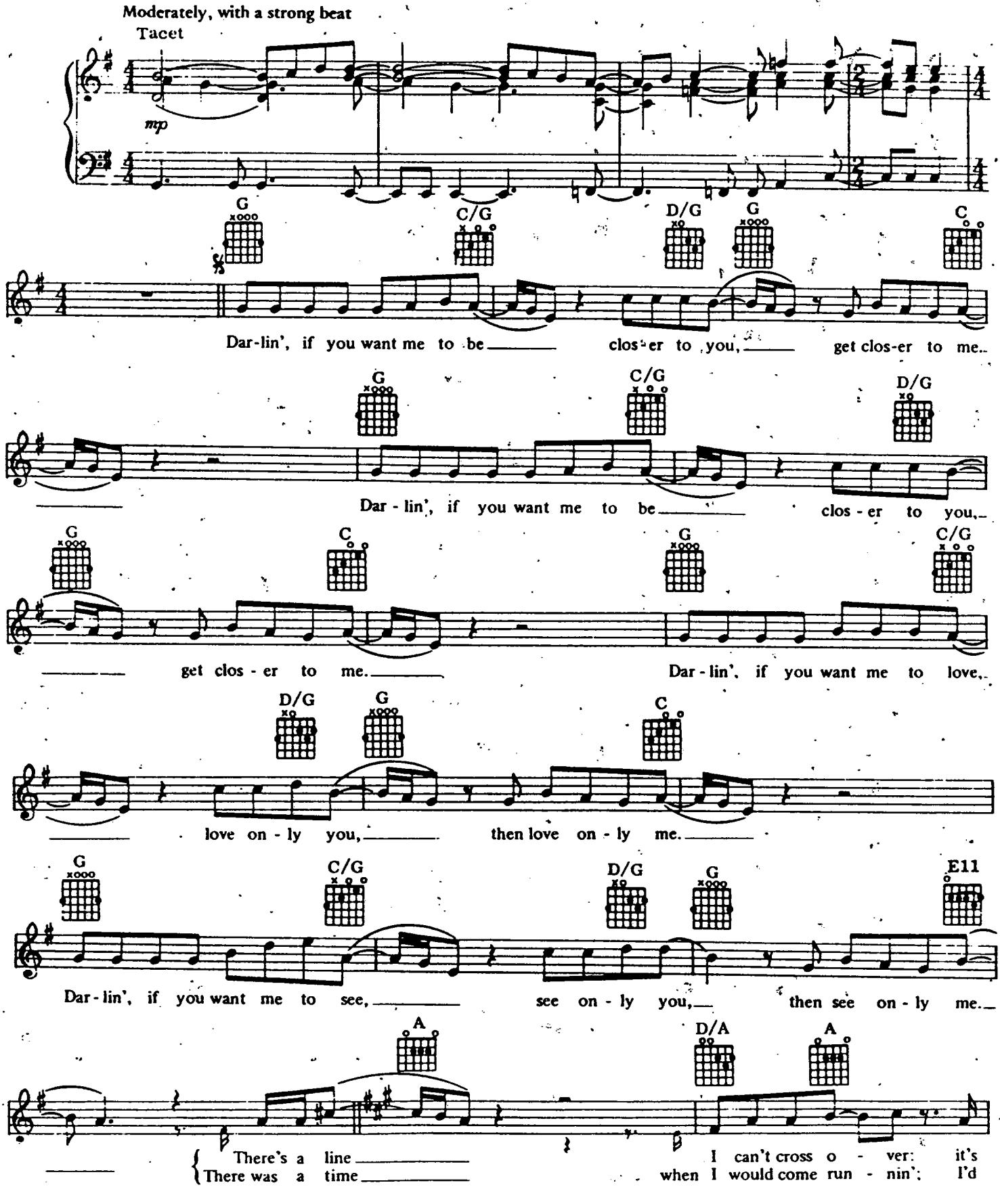

al 3rd ending
D.S. 𝄋 al ⊕ Coda
To Coda ⊕
Ab7
Db7
Bb
make sure he's in love with you, now. My ma - ma told me, you bet - ter shop a -
Ab
Db
Ab
make sure that his love is true, now, I'd hate to see you feel - in'
⊕ Coda
Db
Bb
Eb
sad and blue now. My ma - ma told me, you bet - ter shop a -
Ab
Db
Ab
round. Ah, huh, you bet - ter shop a - round.
Db
Ab
Db7
Repeat and fade
Ah, You bet - ter shop a - round. Oh, yeah, you bet - ter

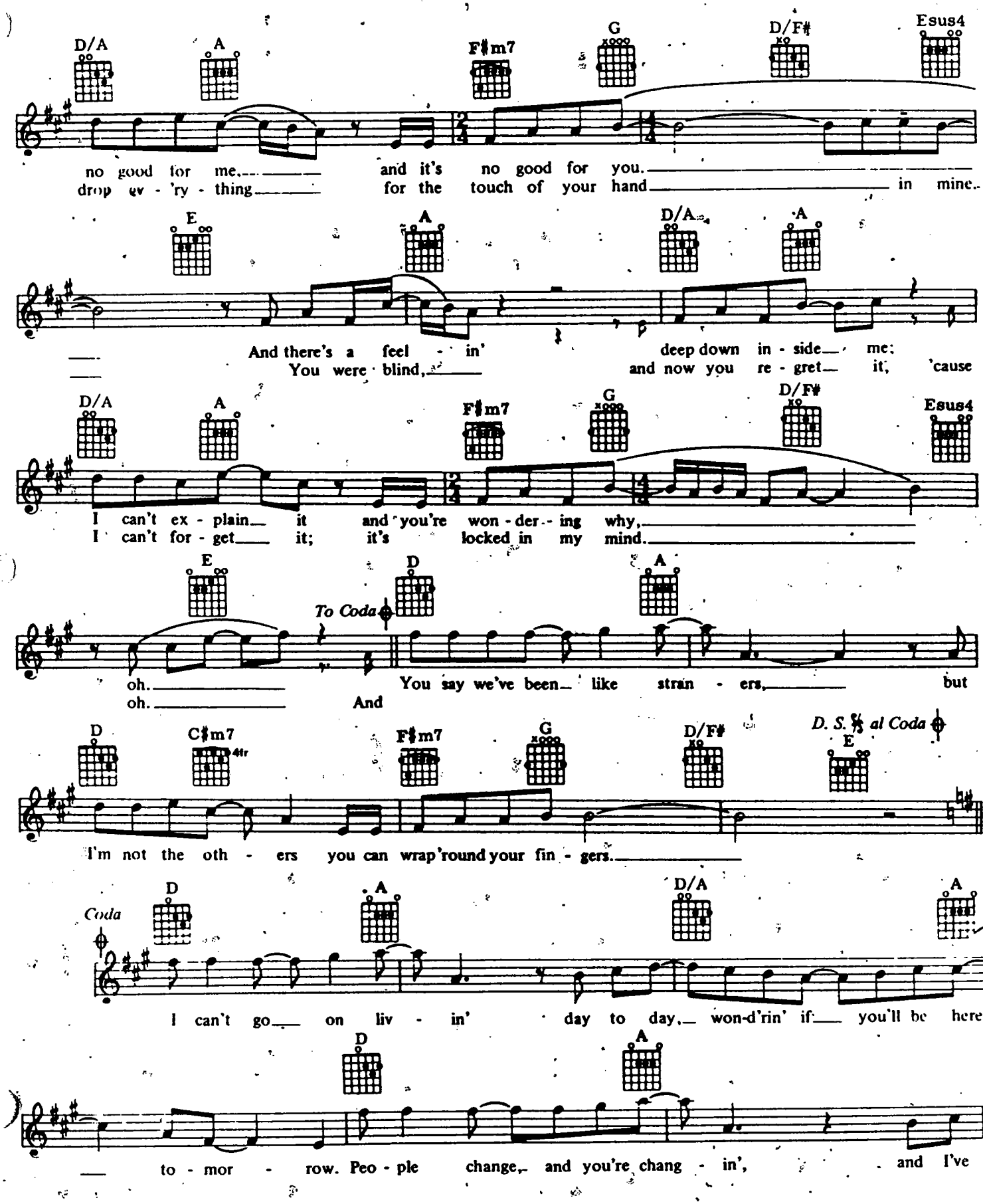
GET CLOSER

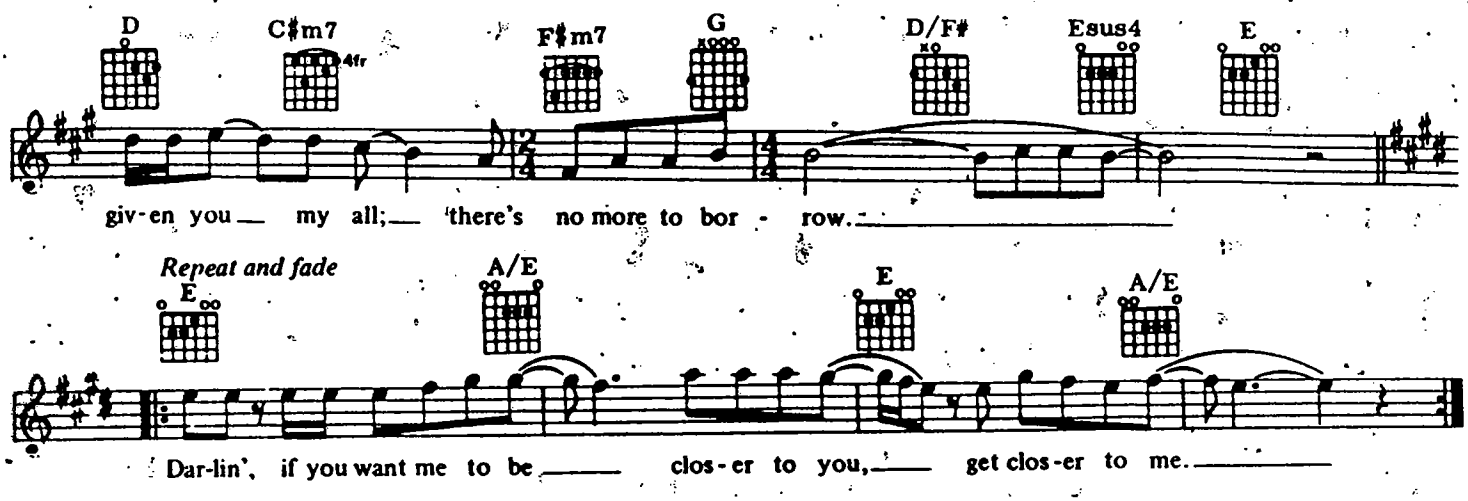
306

Lyrics by
JAMES SEALS
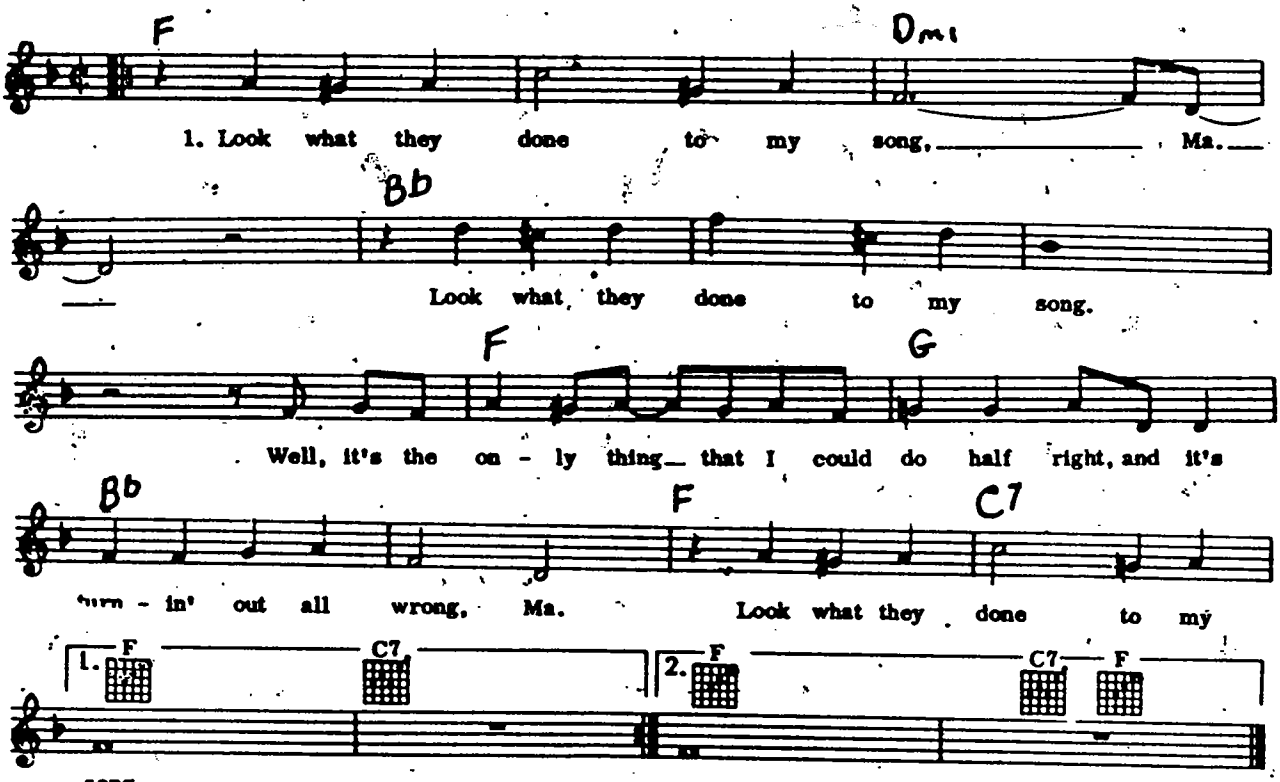
Music by
JAMES SEALS and DASH CROFTS




D/A
A
F♯m7
G
D/F♯
Esus4
no good for me, and it's no good for you.
drop ev - 'ry - thing for the touch of your hand in mine.
E
A
D/A
A
And there's a feel - in' deep down in - side me;
You were blind, and now you re - gret it, 'cause
D/A
A
F♯m7
G
D/F♯
Esus4
I can't ex - plain it and you're won - der - ing why,
I can't for - get it; it's locked in my mind.
E
To Coda
D
A
oh. You say we've been like stran - ers, but
oh. And
D
C♯m7
4fr
F♯m7
G
D/F♯
D. S. 𝄋 al Coda
E
I'm not the oth - ers you can wrap 'round your fin - gers.
Coda
D
A
D/A
A
I can't go on liv - in' day to day, won-d'rin' if you'll be here
D
A
to - mor - row. Peo - ple change, and you're chang - in', and I've



WHAT HAVE THEY DONE TO MY SONG, MA



2. Look what they done to by brain, Ma
Look what they done to my brain
Well, they picked it like a chicken bone
And I think I'm half insane, Ma
Look what they done to my song.

3. I wish I could find a good book to live in
Wish I could find a good book
Well, if I could find a real good book
I'd never have to come out and look
At what they done to my song.

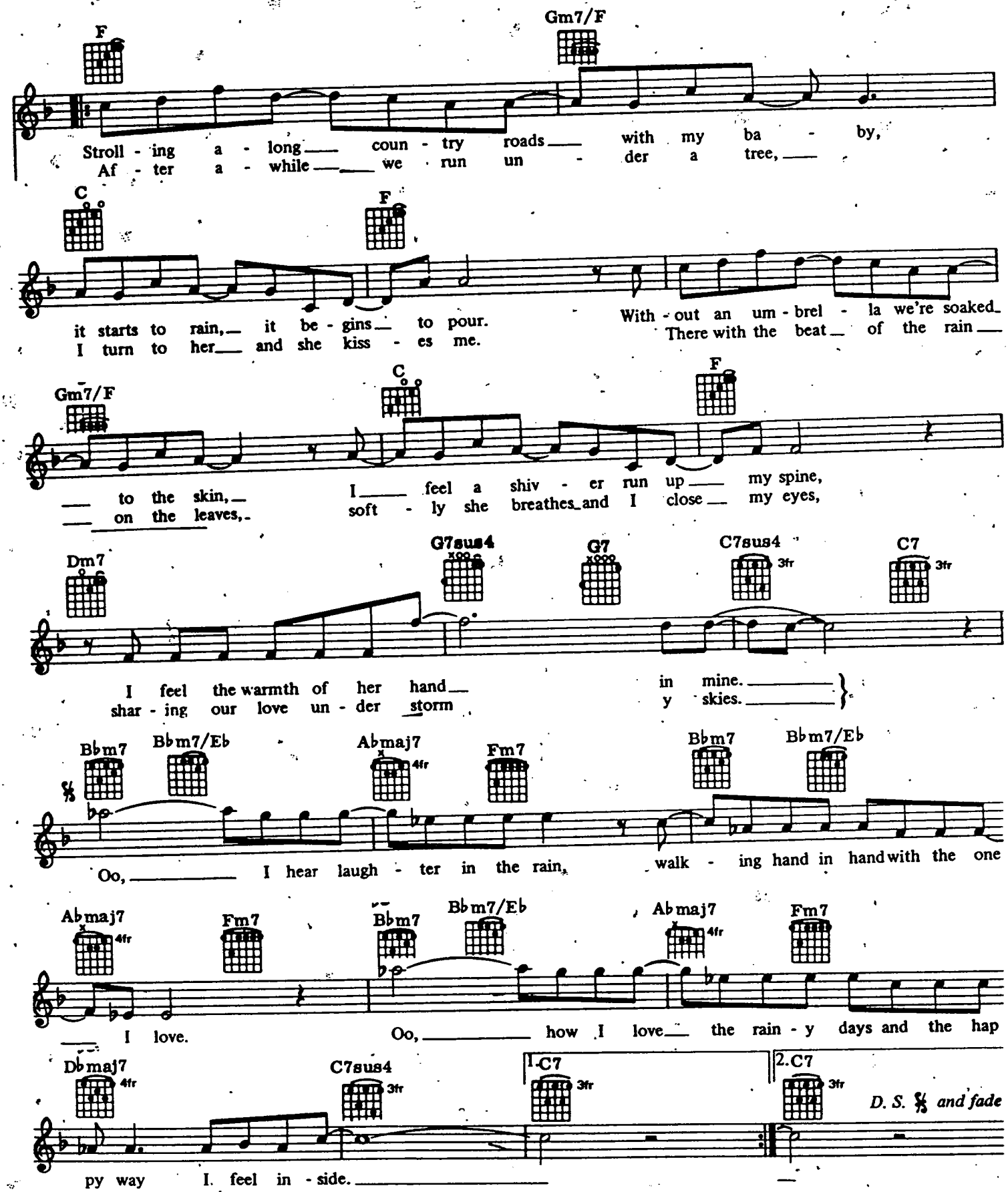
4. But maybe it'll all be alright, Ma
Maybe it'll all be o.k.
Well, if the people are buying tears
I'll be rich some day, Ma
Look what they done to my song.

5. *Ils ont changé ma chanson ma*
Ils ont changé ma chanson
C'est la seule chose que je peux faire
Et ce n'est pas bon ma
Ils ont changé ma chanson.

6. Look what they done to my song, Ma
Look what they done to my song
Well, they tied it up in a plastic bag
And turned it upside down, Ma
Look what they done to my song.

7. Look what they done to my song, Ma
Look what they done to my song
It's the only thing I could do alright
And they turned it upside down
Look what they done to my song.

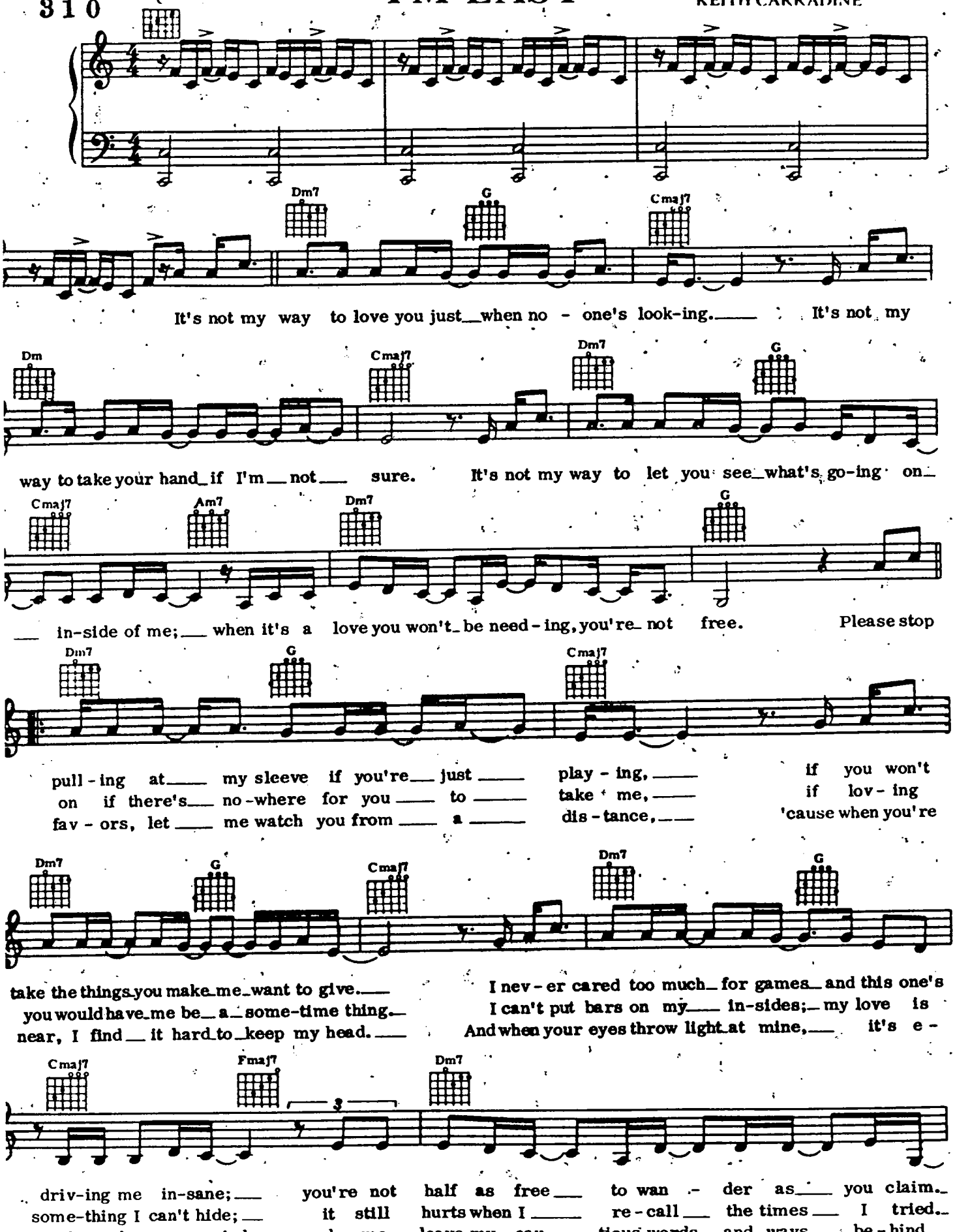
LAUGHTER IN THE RAIN
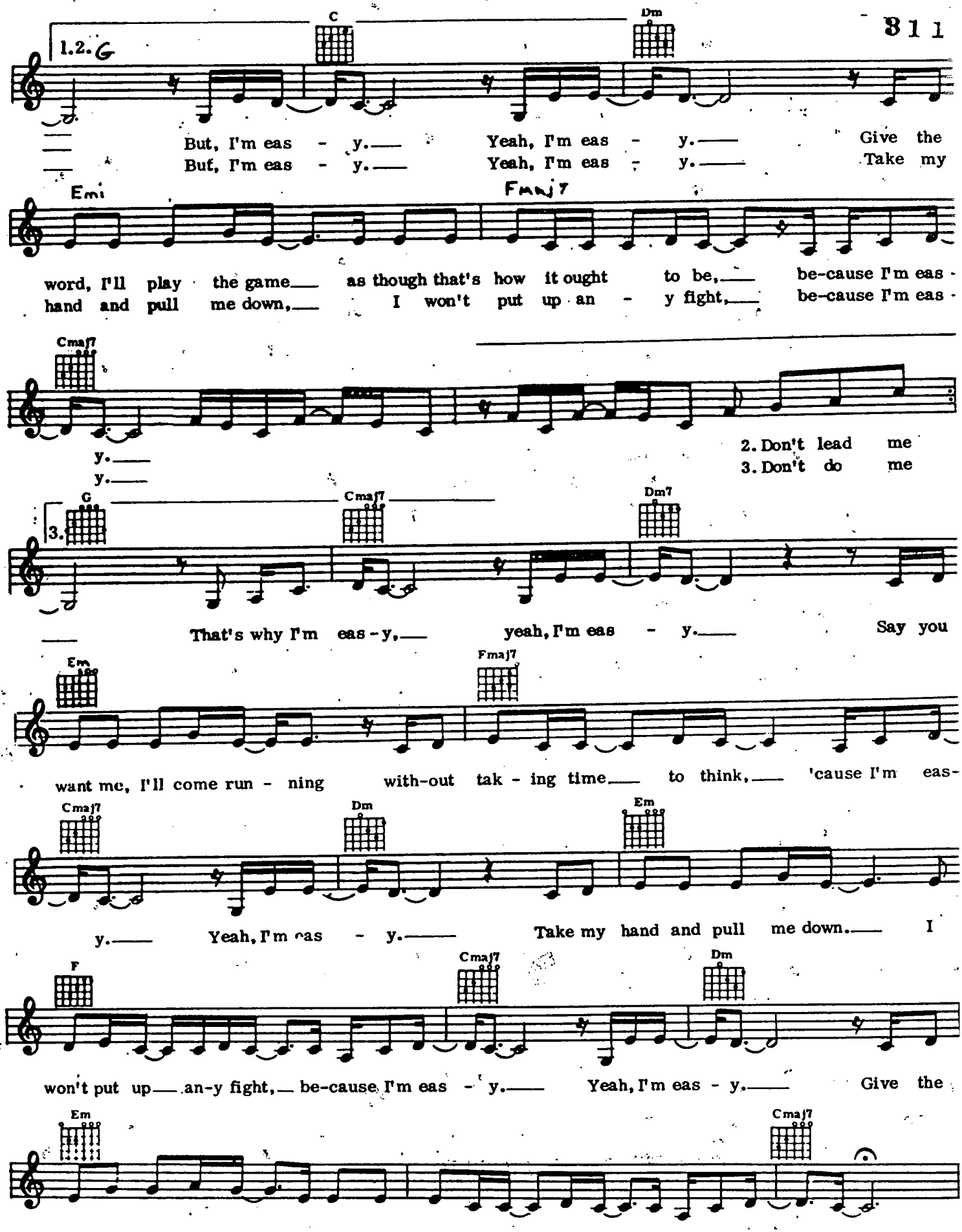


Moderato (with feeling)

I'M EASY
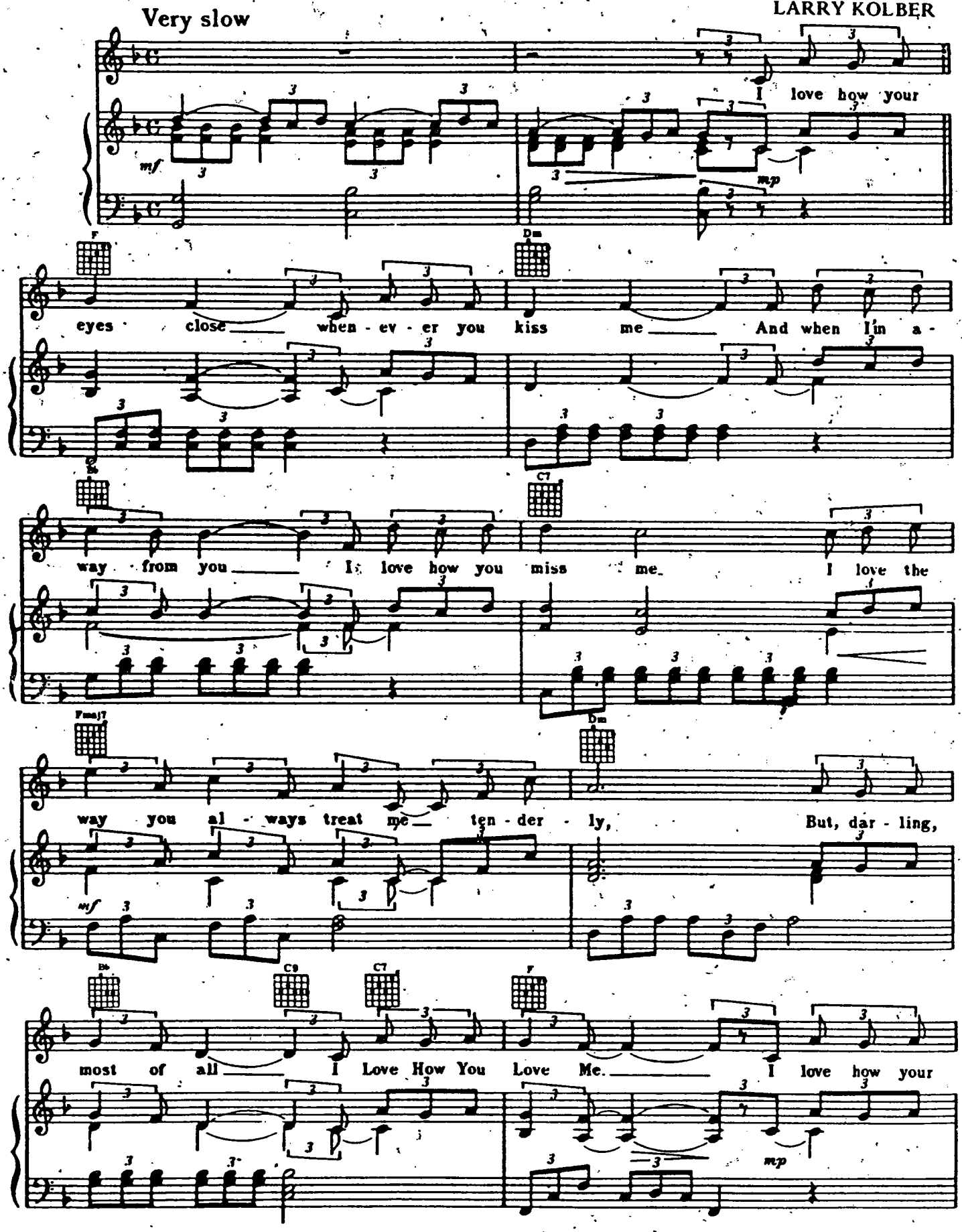
Words and Music by
KEITH CARRADINE
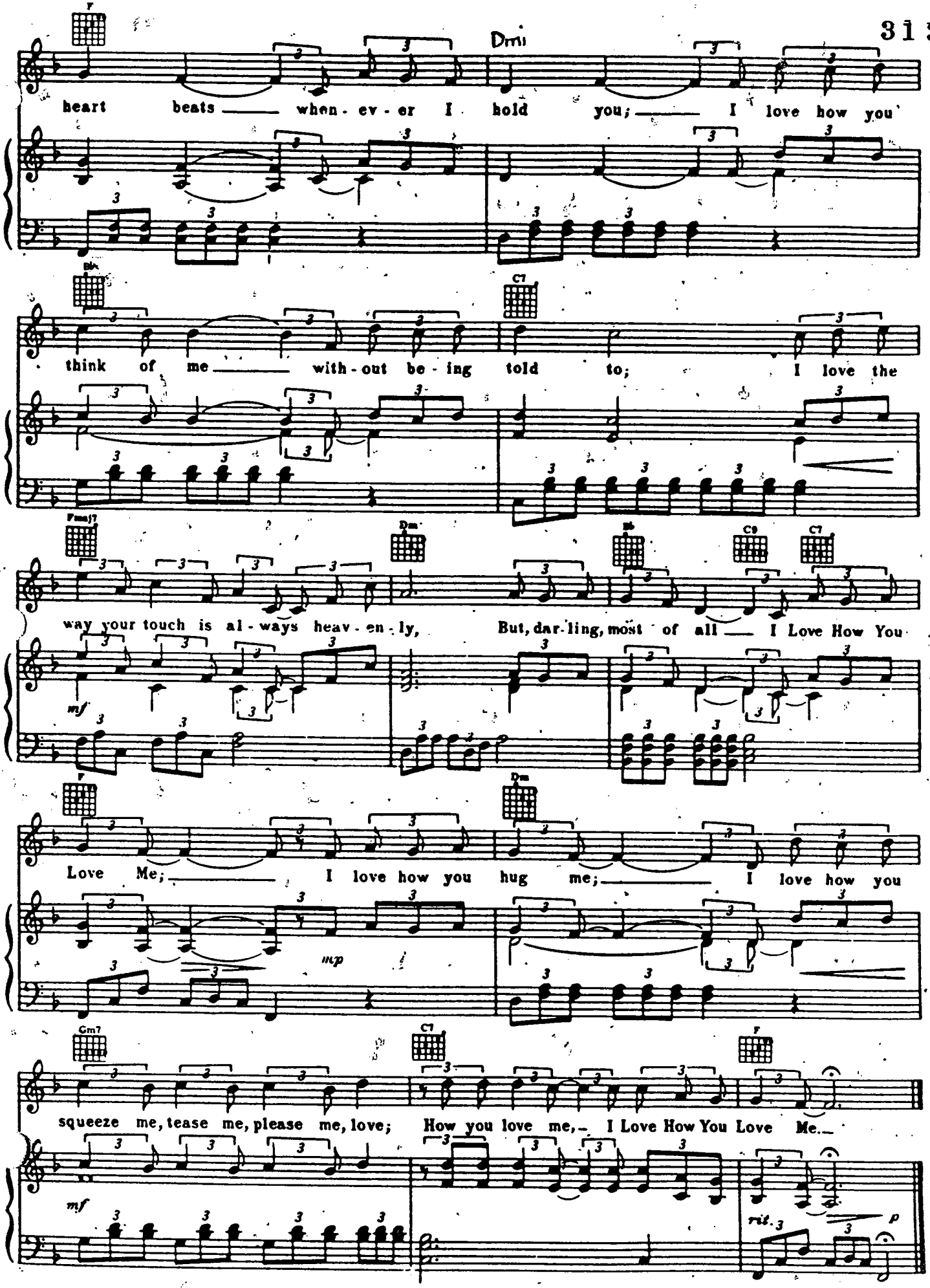



1.2. G
C
Dm
But, I'm eas - y. Yeah, I'm eas - y. Give the
But, I'm eas - y. Yeah, I'm eas - y. Take my
Emi
Fmaj7
word, I'll play the game as though that's how it ought to be, be-cause I'm eas -
hand and pull me down, I won't put up an - y fight, be-cause I'm eas -
Cmaj7
y.
y.
2. Don't lead me
3. Don't do me
3.
G
Cmaj7
Dm7
That's why I'm eas - y, yeah, I'm eas - y. Say you
Em
Fmaj7
want me, I'll come run - ning with-out tak - ing time to think, 'cause I'm eas-
Cmaj7
Dm
Em
y. Yeah, I'm eas - y. Take my hand and pull me down. I
F
Cmaj7
Dm
won't put up an-y fight, be-cause I'm eas - y. Yeah, I'm eas - y. Give the
Em
Cmaj7
word, I'll play your game as though that's how it ought to be, be-cause I'm eas - y.

I LOVE HOW YOU LOVE ME

Words and Music by
BARRY MANN and
LARRY KOLBER




F
Dm
heart beats — when - ev - er I hold you; — I love how you
B♭
C7
think of me — with - out be - ing told to; I love the
Fmaj7
Dm
B♭
C9
C7
way your touch is al - ways heav - en - ly, But, dar - ling, most of all — I Love How You
mf
F
Dm
Love Me; — I love how you hug me; — I love how you
mp
Gm7
C7
F
squeeze me, tease me, please me, love; How you love me, — I Love How You Love Me.
mf
rit.
p

314 THE WAY I WANT TO TOUCH YOU

Words and Music by
TONI TENNILLE

Moderately

Tacet

mp

Bb/C Cm7 3fr Eb/F

I nev-er want-ed, I nev-er want-ed to touch a man the way that I want to touch
I nev-er want-ed, I nev-er want-ed to give a man the things that I want to give
I nev-er want-ed, I nev-er want-ed to love a man the way that I want to love

Bbmaj7 Bb6 Bb/C

you
you.
you.

I nev-er want-ed, I nev-er want-ed to love
I nev-er want-ed, I nev-er want-ed to live
I nev-er want-ed, I nev-er want-ed to touch

Cm7 3fr Eb/F Bbmaj7 Bb6

To Coda

a man
with a man
a man
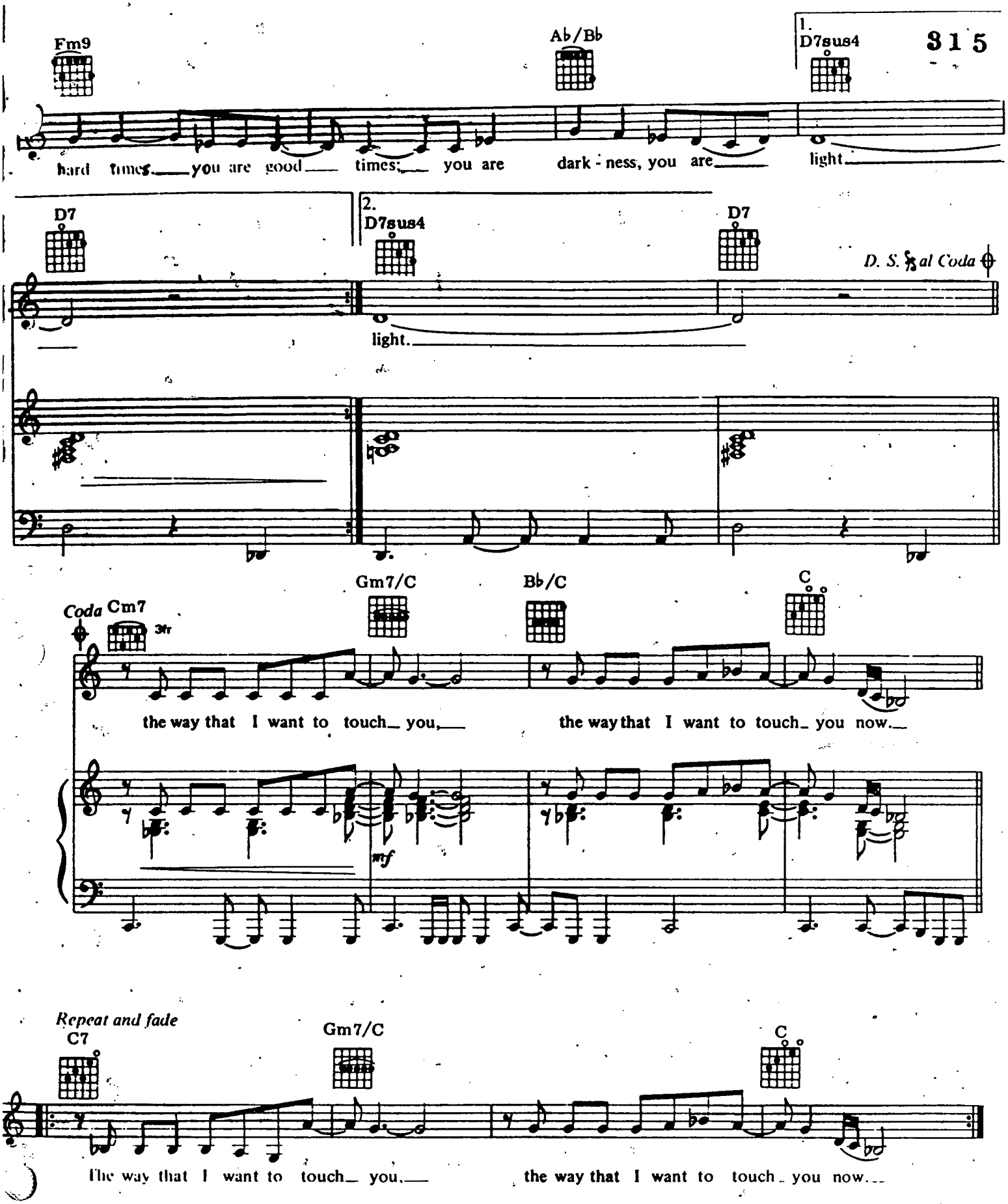
the way that I want to love you.
the way that I want to live with you.

You are

Gm9 3fr Dm7/G

sun - shine, you are shad - ow, you are morn - ing, you are night.

You are


Fm9
Ab/Bb
1.
D7sus4
hard times. you are good times; you are dark - ness, you are light.
D7
2.
D7sus4
D7
D. S. 𝄋 al Coda
light.
Coda
Cm7
3fr
Gm7/C
Bb/C
C
the way that I want to touch you, the way that I want to touch you now.
mf
Repeat and fade
C7
Gm7/C
C
The way that I want to touch you, the way that I want to touch you now.

SOMETHING BETTER TO DO

Words and Music by
JOHN FARRAR

Moderately (=)

Tacet

mf

I

Dm7 G7sus4 G7 C

try to be pa - tient, I try not to moan.
shoul - der to cry on would make me feel fine.

A7 Dm7 G7sus4 G7

But it's driv - ing me cra - zy try'ng to live here a -
But it's not much com - fort when I'm cry - ing all

C C7 F

lone.
night.

My con - ver - sa - tion gets
Friends and re - la - tions are

F♯o7 C B♭6 A7

no-where when I talk to my - self.
run-ning out of pa - tience with me.

I've lost my
I keep my -

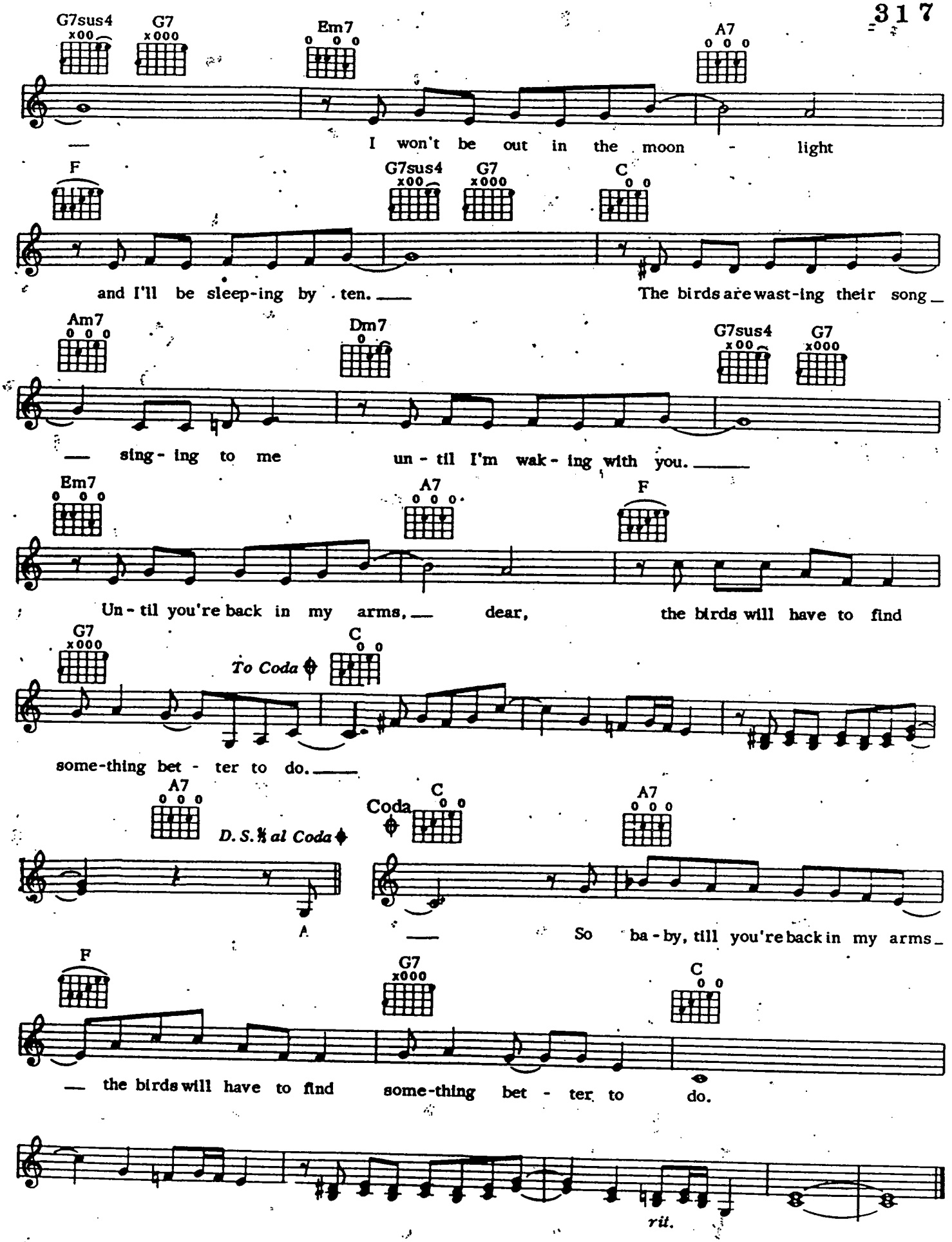
D7sus4 D7 D7sus4 D7 G7sus4 G7 G7sus4 G7

sense of — hu - mor
self to — my - self

some-where here on the shelf.
but I'm no com-pa - ny.
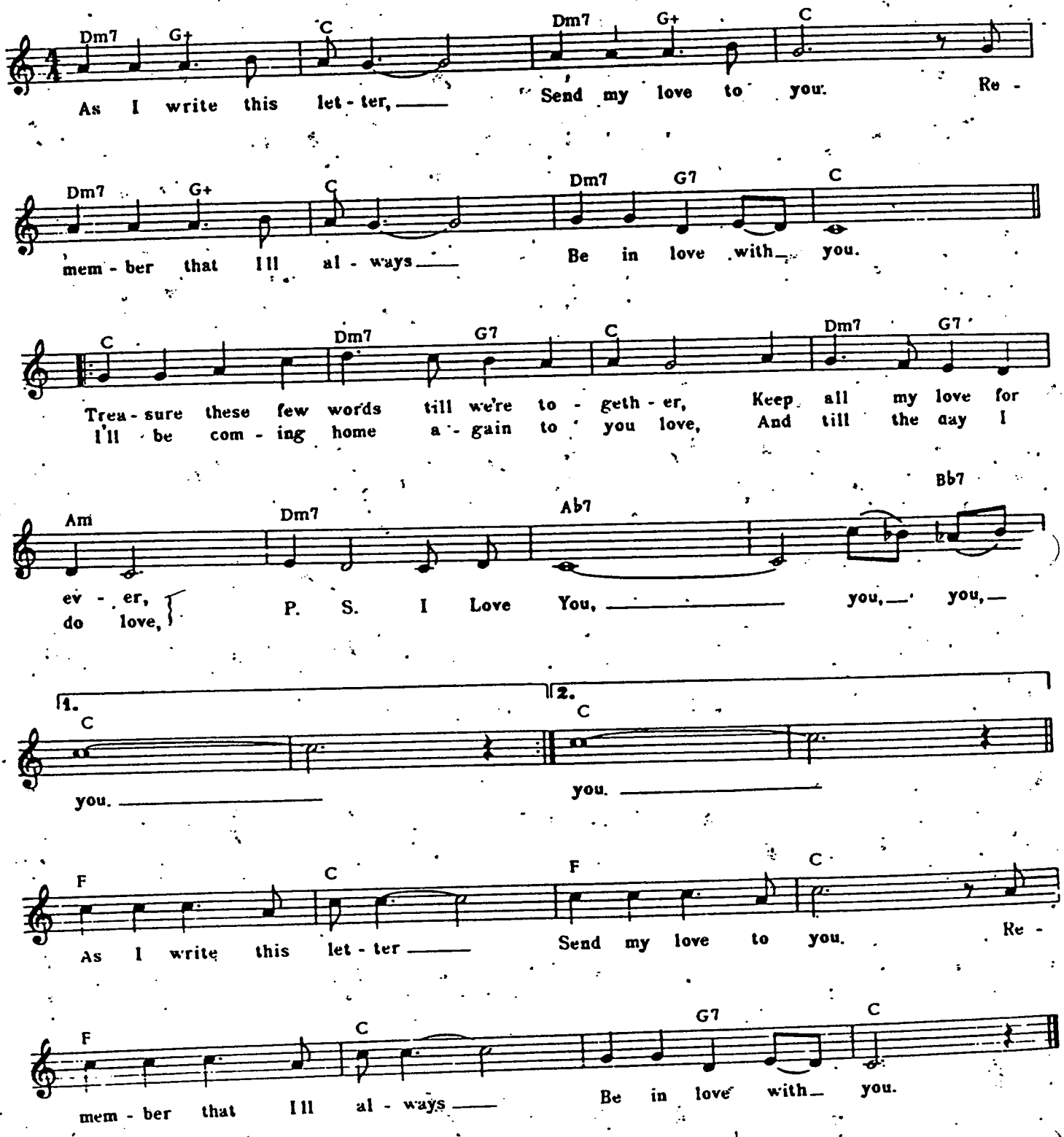
C Am7 Dm7

The moon is wast-ing its shine — shin - ing on me un - til I see you a - gain. —
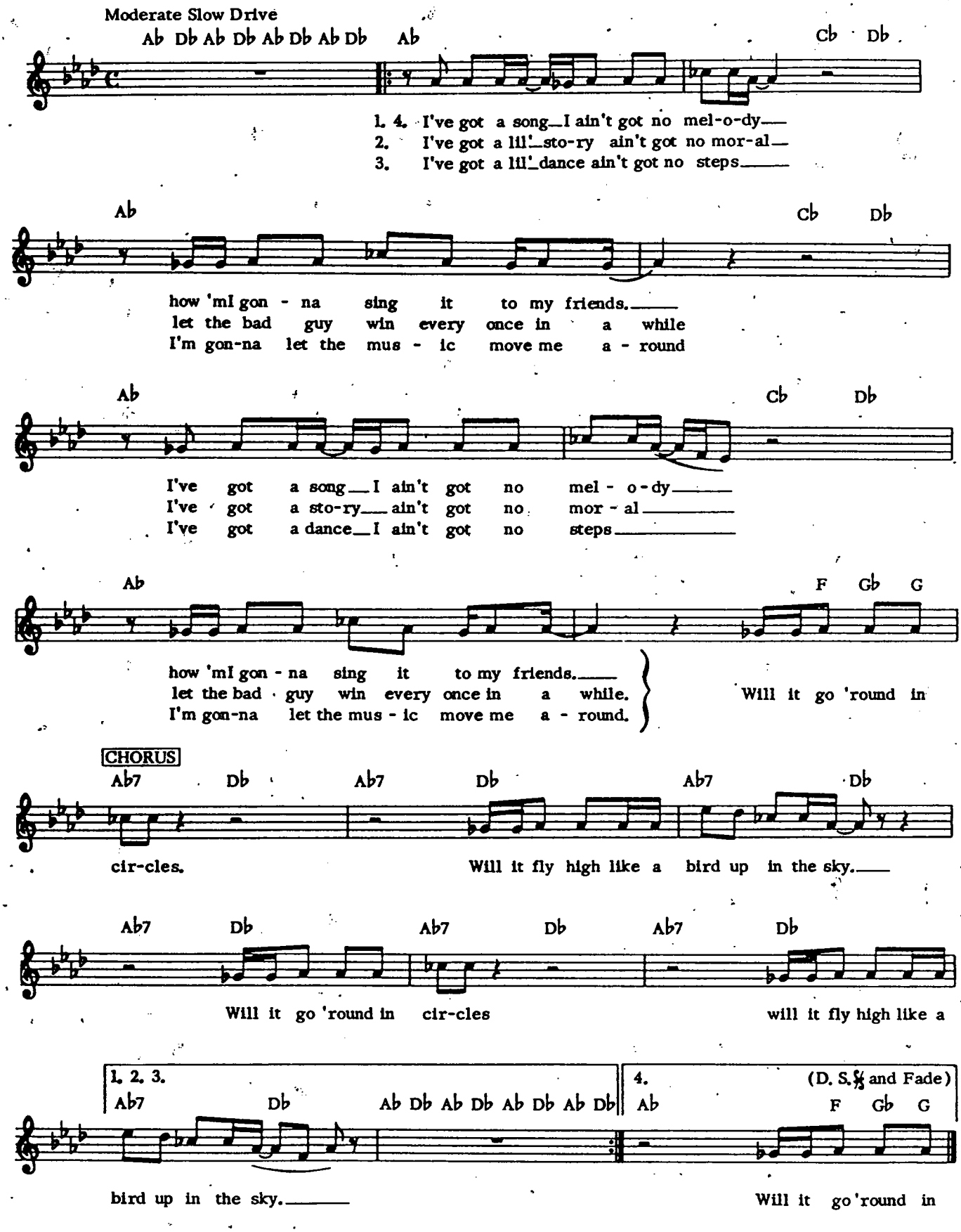

G7sus4 G7 Em7 A7
I won't be out in the moon - light
F G7sus4 G7 C
and I'll be sleep-ing by . ten. The birds are wast-ing their song
Am7 Dm7 G7sus4 G7
sing - ing to me un - til I'm wak - ing with you.
Em7 A7 F
Un - til you're back in my arms, dear, the birds will have to find
G7 C
To Coda
some-thing bet - ter to do.
A7 Coda C A7
D.S. ⅝ al Coda
So ba - by, till you're back in my arms
F G7 C
the birds will have to find some-thing bet - ter to do.
rit.

Recorded by THE BEATLES on CAPITOL Records

P.S. I LOVE YOU



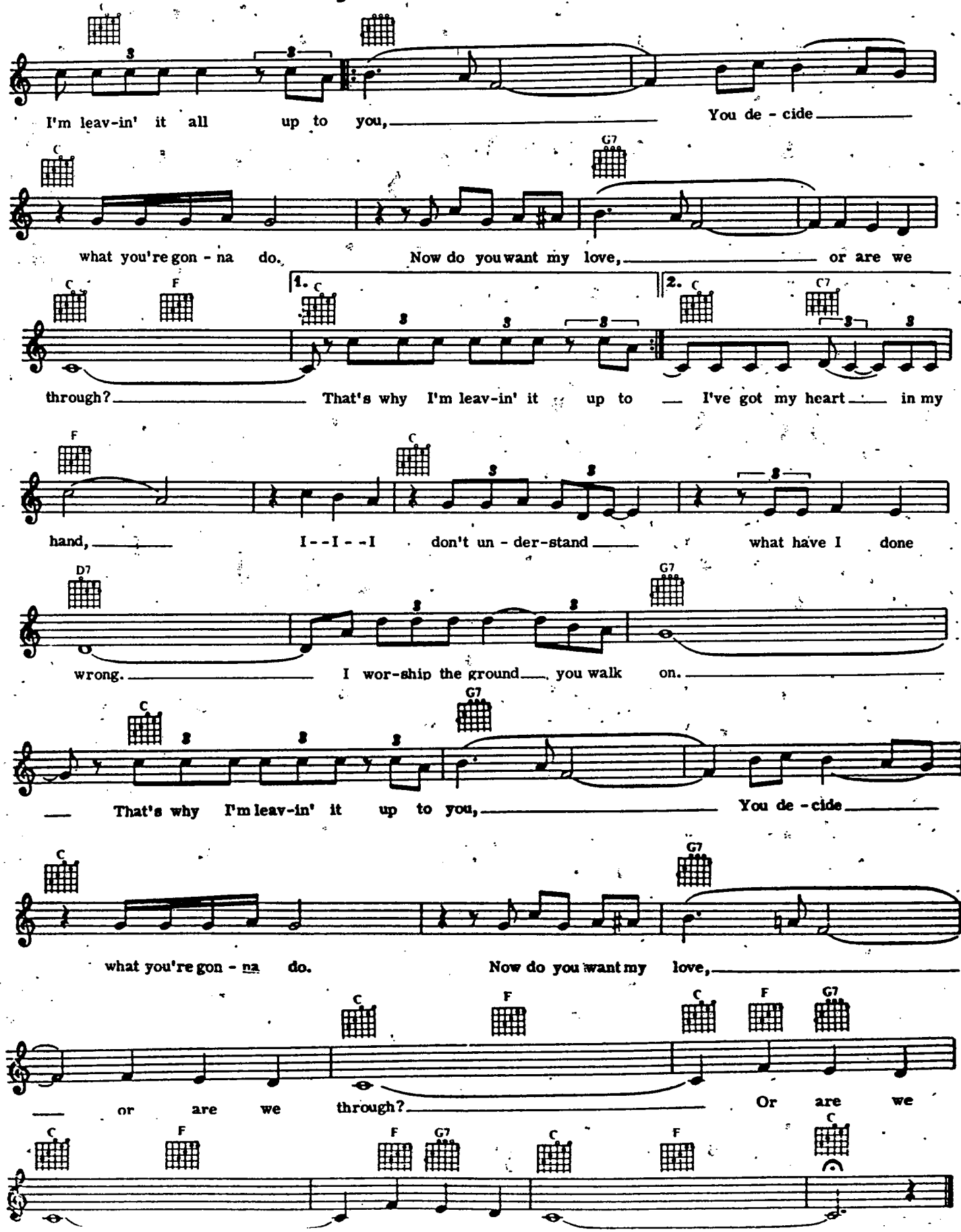
Will It Go 'Round In Circles 319
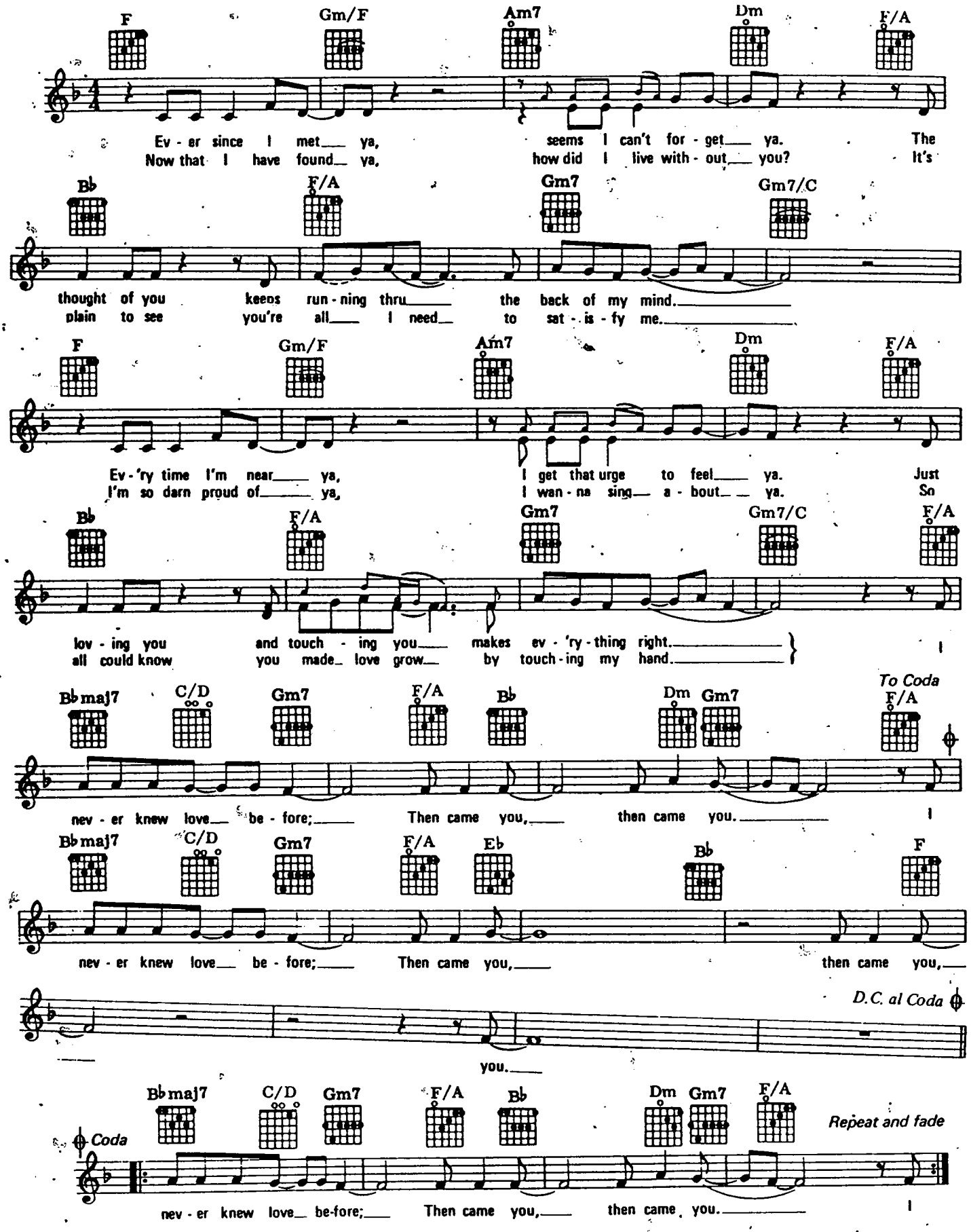


I'M LEAVING IT (ALL) UP TO YOU

320

Donny and Marie Osmond



THEN CAME YOU
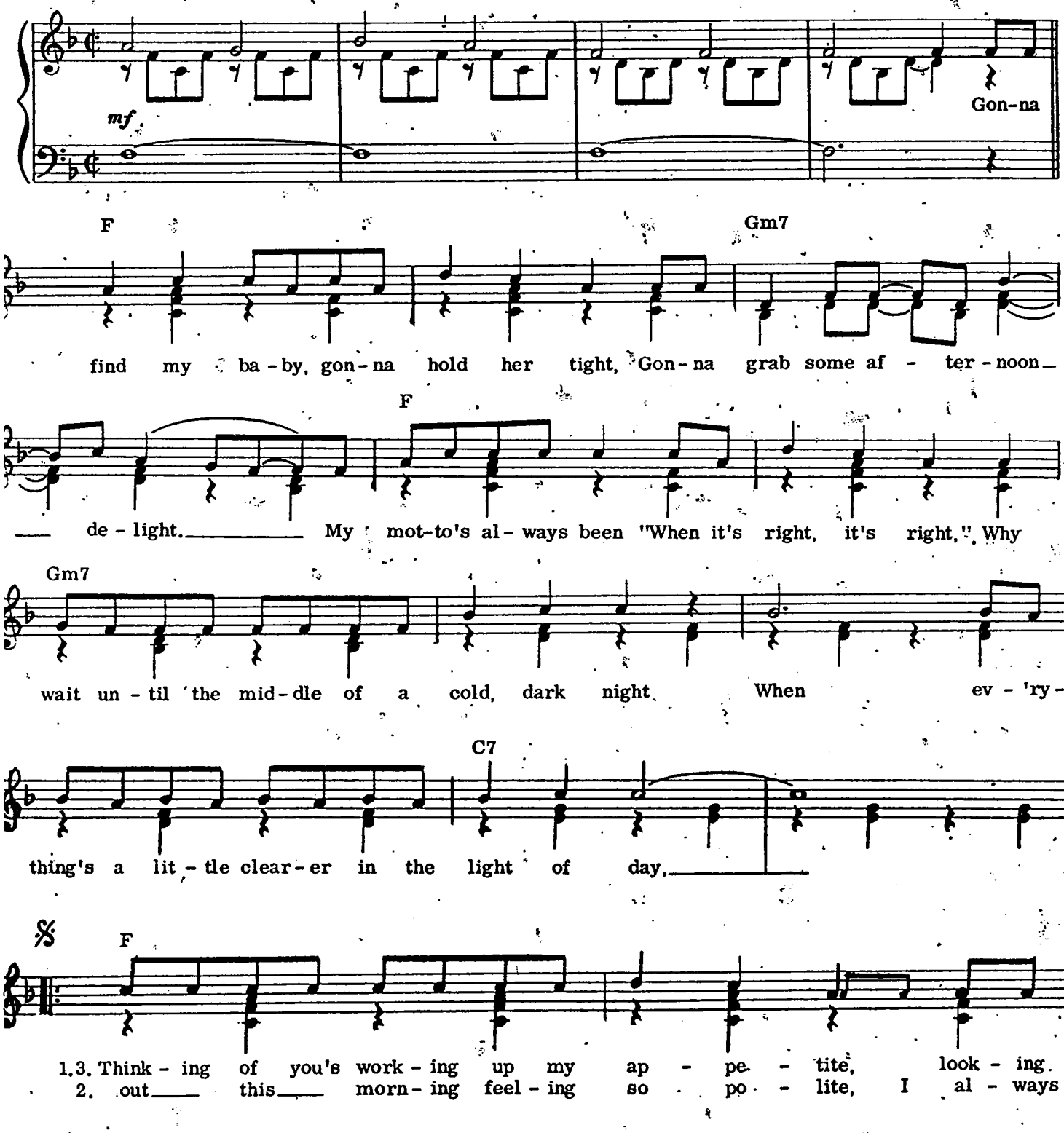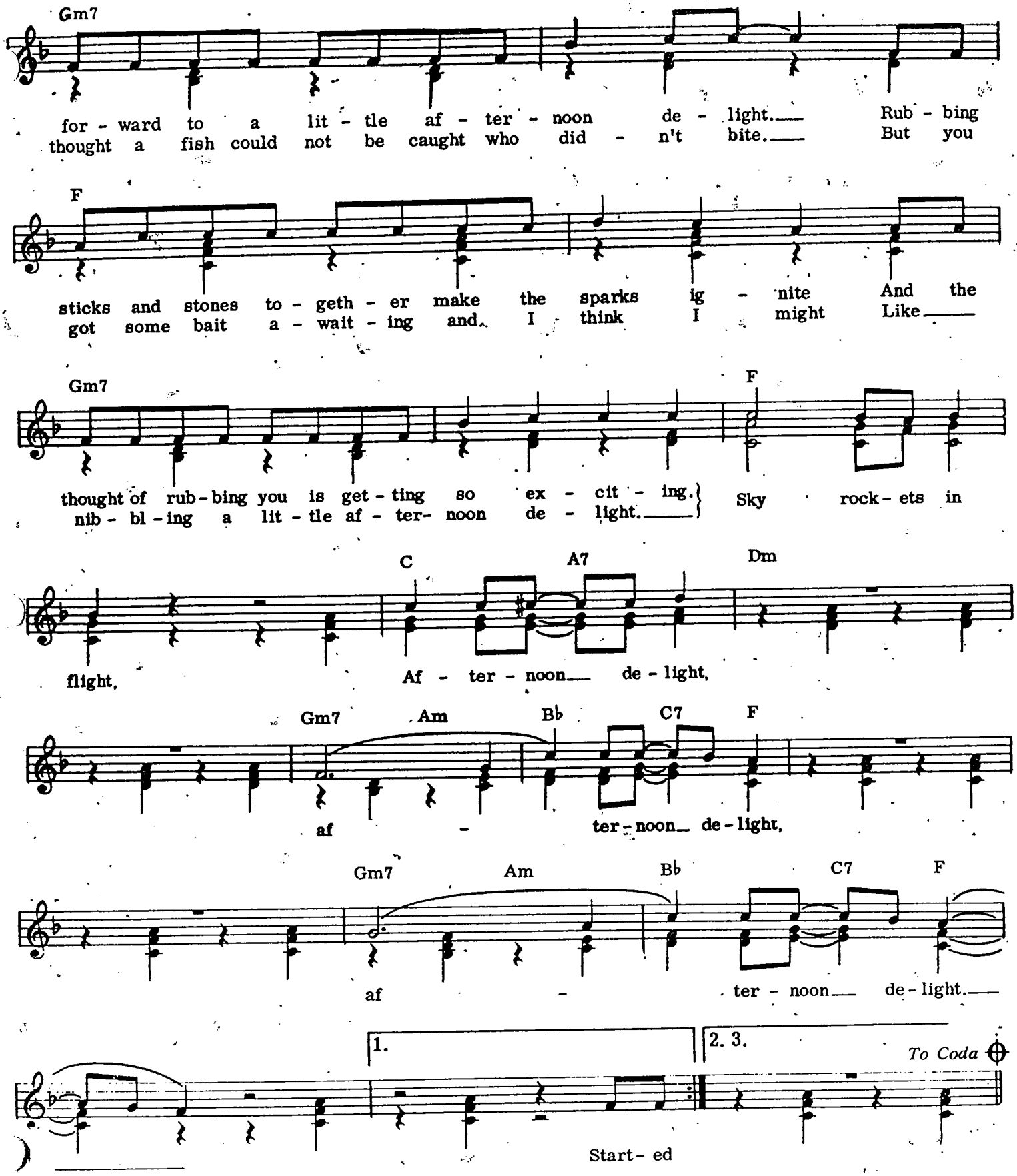


322
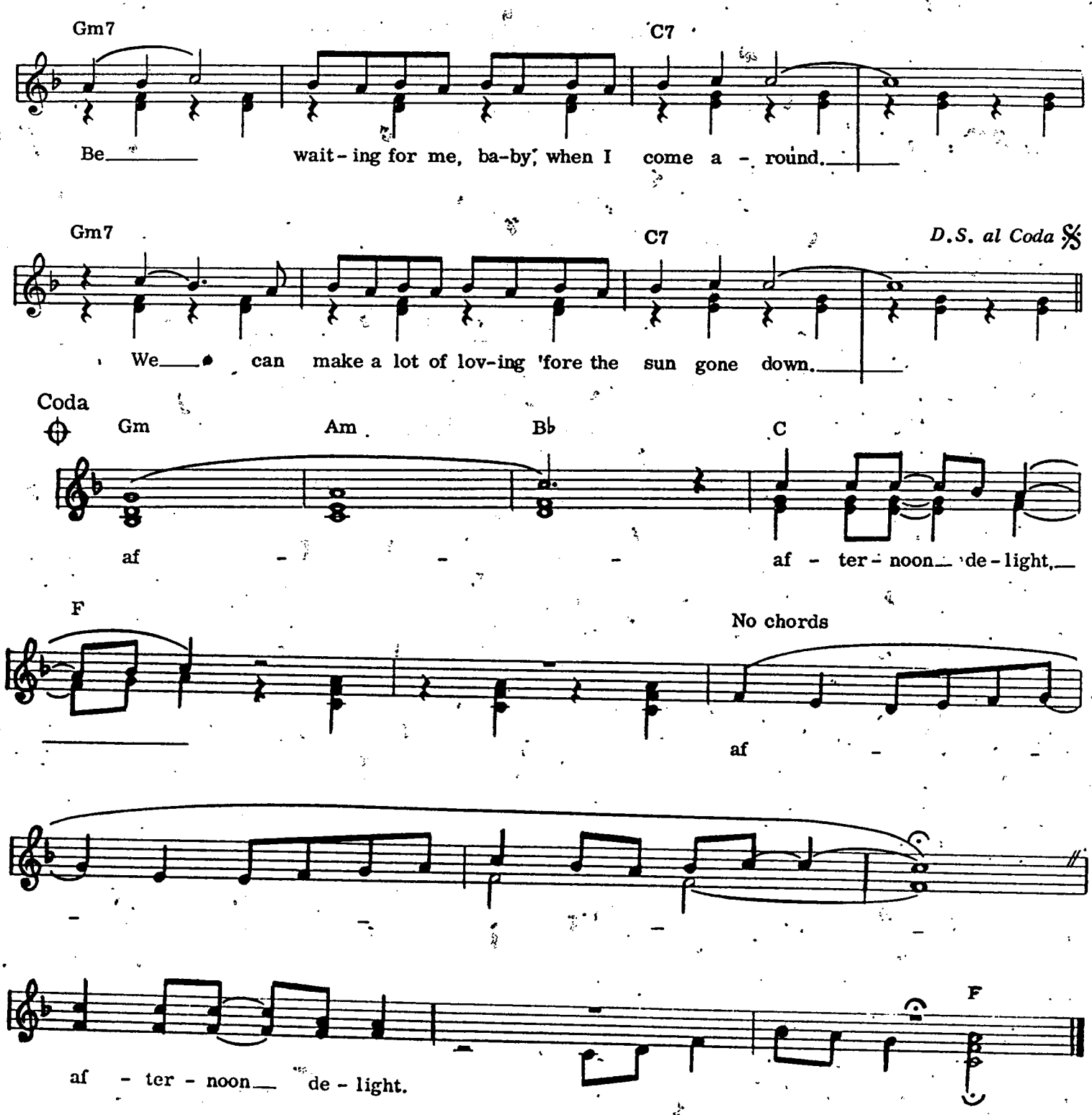
AFTERNOON DELIGHT

Words and Music by
BILL DANOFF

In a moderately slow country 2 (♩=1 beat)



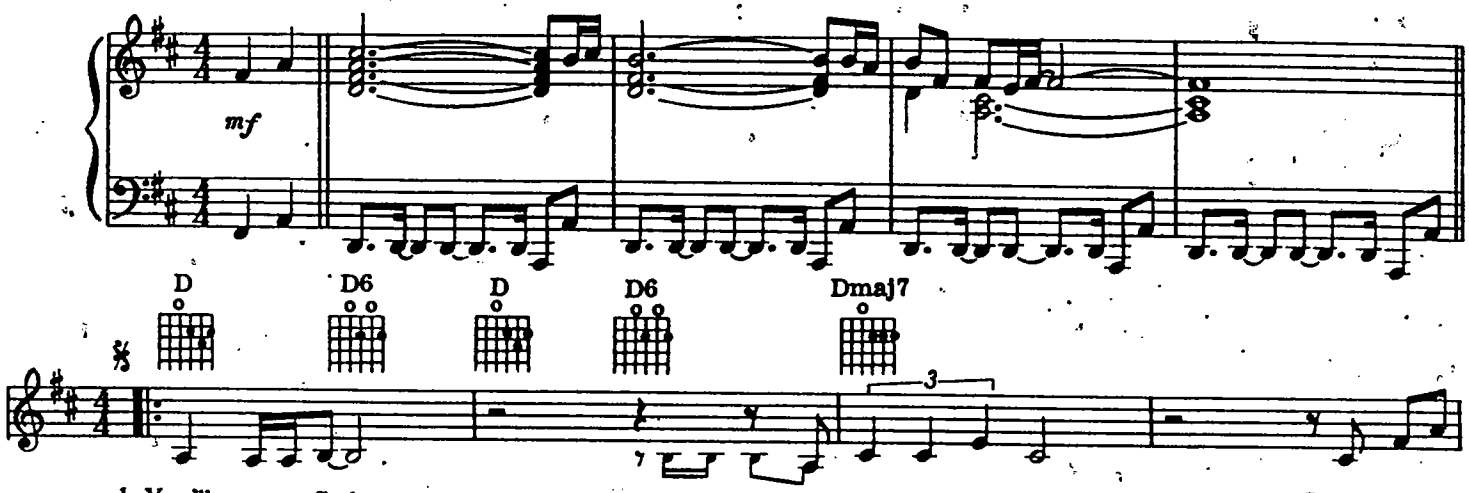

Gm7
for - ward to a lit - tle af - ter - noon de - light. Rub - bing
thought a fish could not be caught who did - n't bite. But you
F
sticks and stones to - geth - er make the sparks ig - nite And the
got some bait a - wait - ing and I think I might Like
Gm7
F
thought of rub - bing you is get - ting so ex - cit - ing.
nib - bl - ing a lit - tle af - ter- noon de - light.
Sky rock - ets in
C
A7
Dm
flight,
Af - ter - noon de - light,
Gm7
Am
B♭
C7
F
af - ter - noon de - light,
Gm7
Am
B♭
C7
F
af - ter - noon de - light.
1.
2. 3.
To Coda
Start - ed


Gm7
C7
Be wait - ing for me, ba-by, when I come a - round.
Gm7
C7
D.S. al Coda
We can make a lot of lov-ing 'fore the sun gone down.
Coda
Gm
Am
B♭
C
af - - - af - ter - noon de - light.
F
No chords
af - - -
af - ter - noon de - light.
F

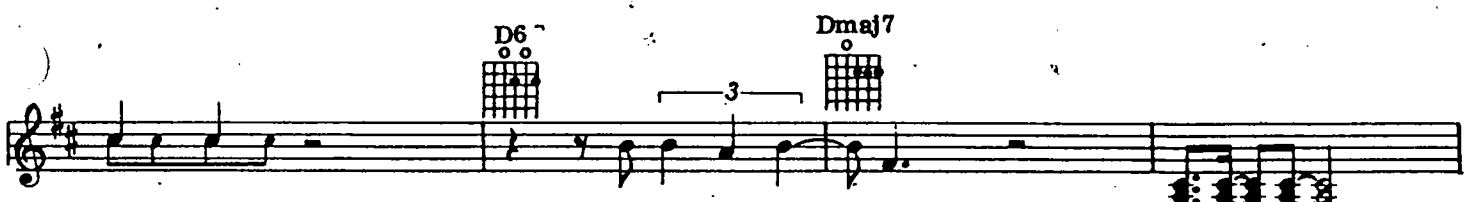
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE

Words and Music by
KENNY GAMBLE
LEON HUFF

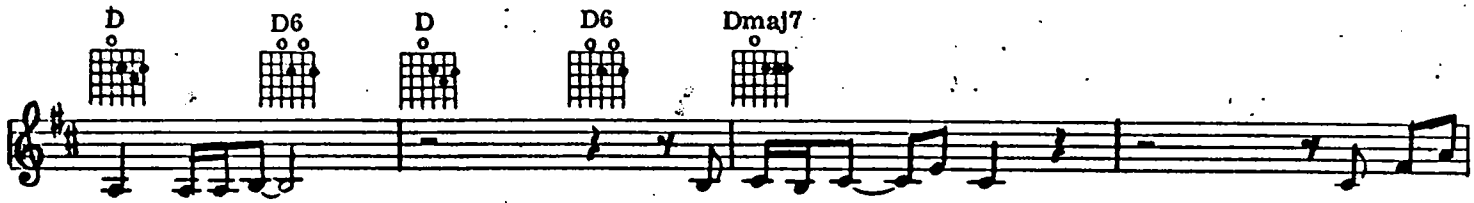
Moderately



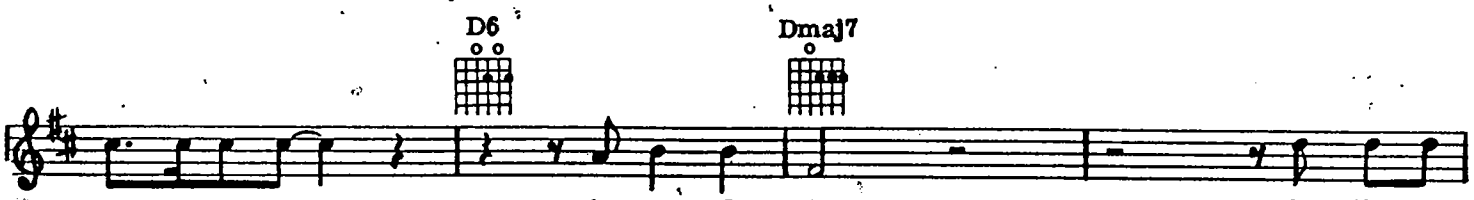
1. You'll nev-er find,_ as long as you live, Some-one who
2. You'll nev-er find,_ It'-ll take the end of all time, Some-one to
3. You'll nev-er find_ an-oth - er love like mine, Some-one who



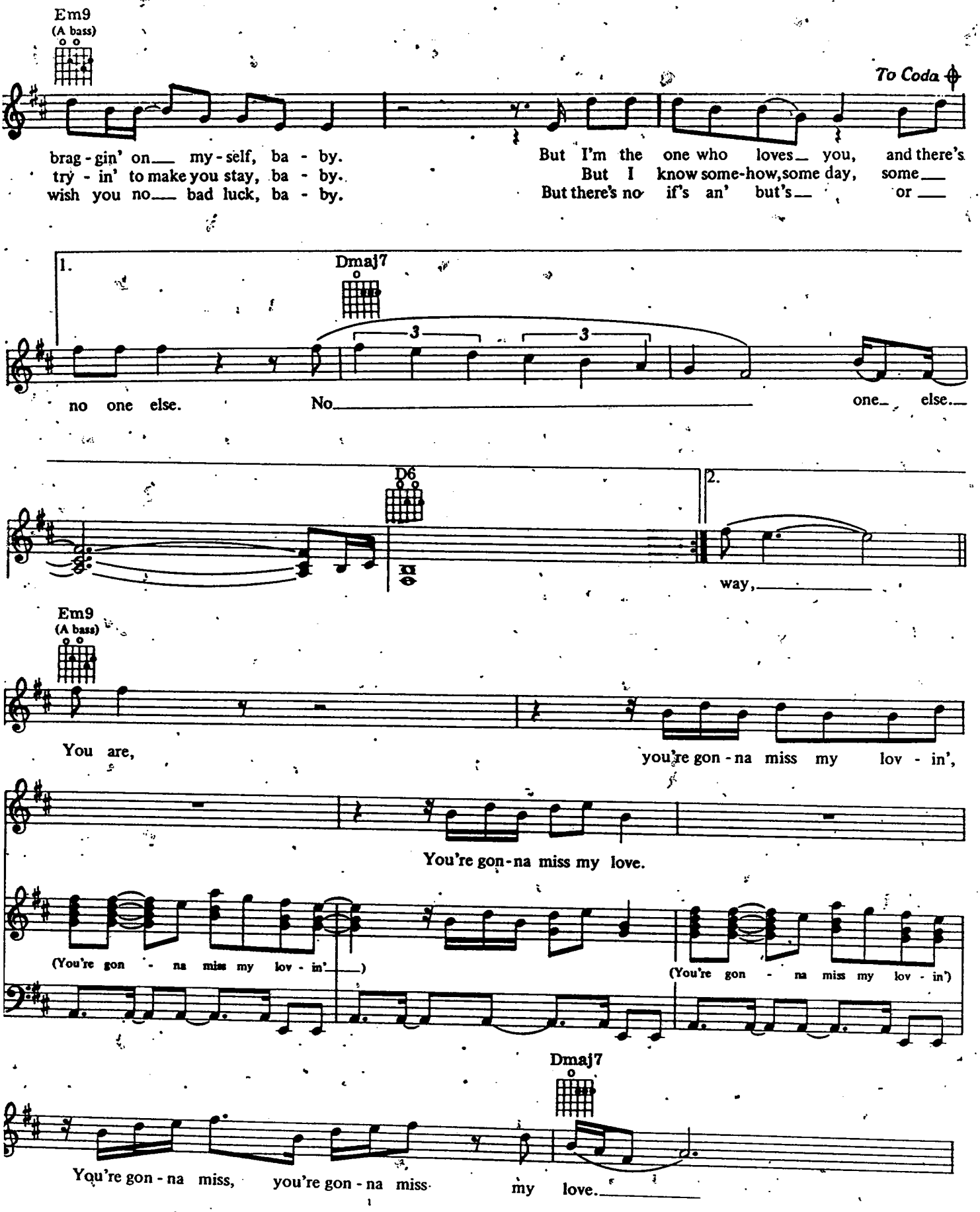
loves you ten-der like I___ do.
un-der-stand you like I___ do.
needs you like I___ do.

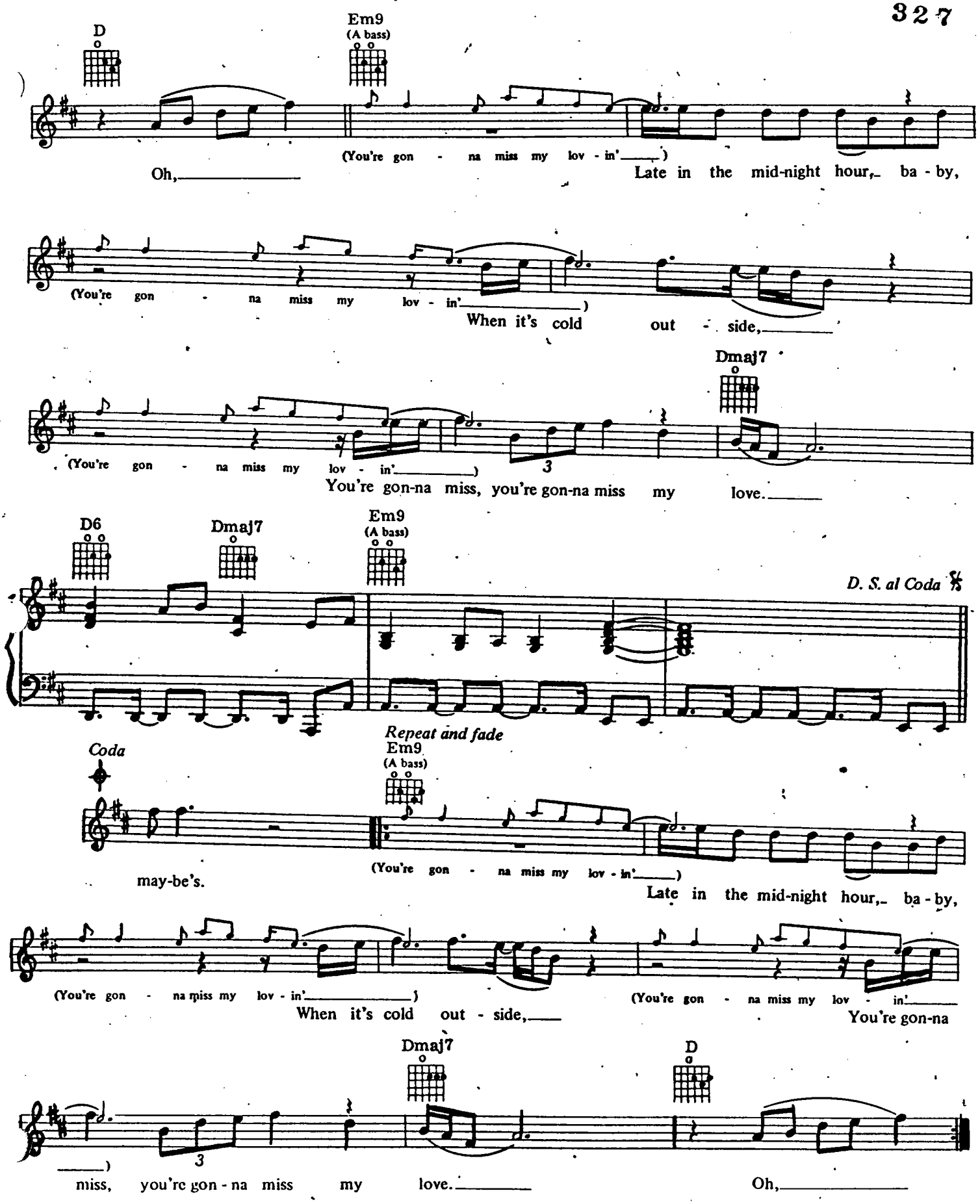


You'll nev-er find,_ no mat-ter where_ you search, Some-one who
You'll nev-er find_ the rhy - thm,__ the rhyme; All __ the
You'll nev-er see__ what you__ found_ in me. You'll keep_
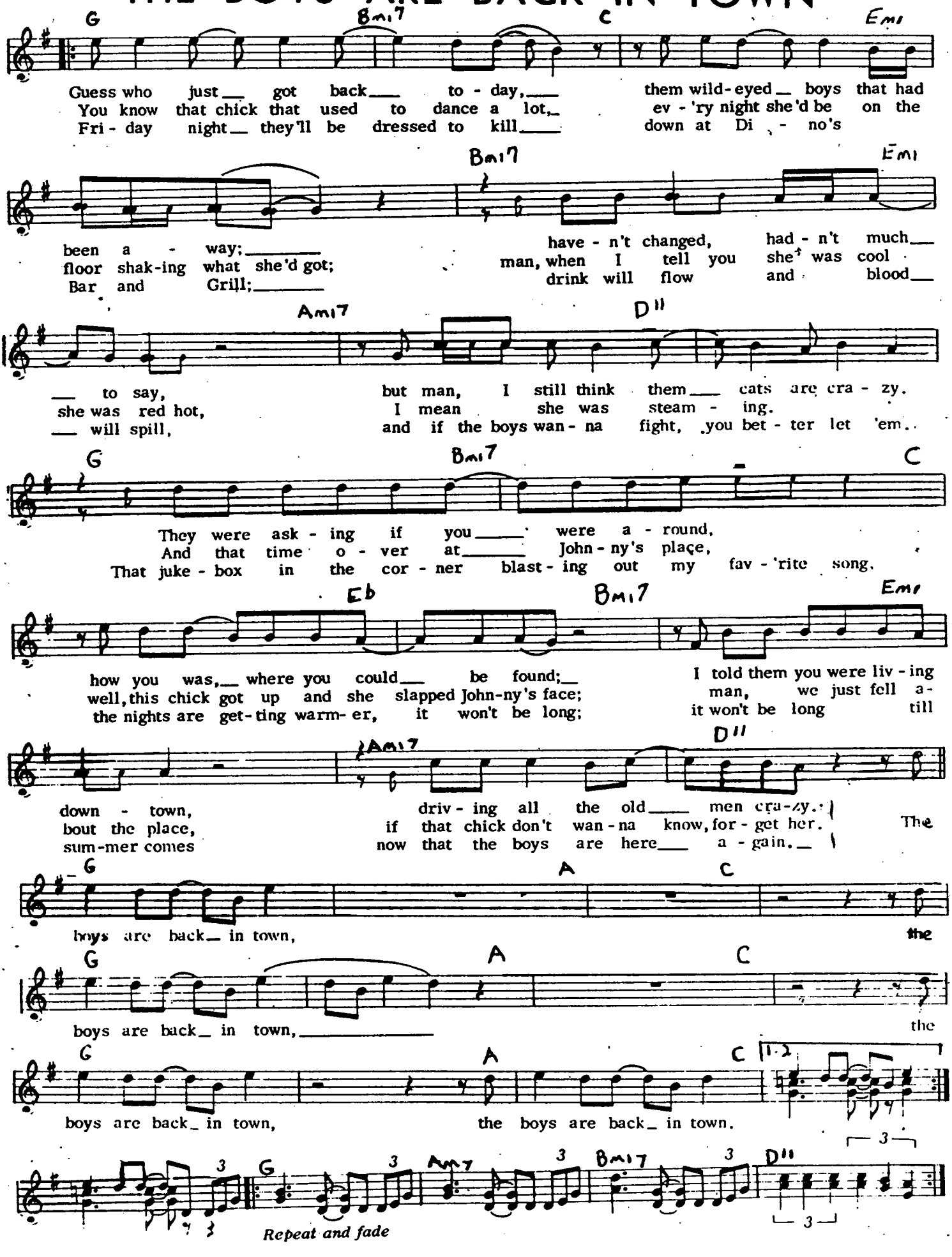


cares a-bout you__ the way I do. Oh, I'm not
mag - ic we shared,_ just__ us two. Oh, I'm not
search - ing and search-ing your whole life through. Oh, I don't


Em9
(A bass)
To Coda
brag - gin' on my - self, ba - by.
try - in' to make you stay, ba - by.
wish you no bad luck, ba - by.
But I'm the one who loves you, and there's
But I know some-how, some day, some
But there's no if's an' but's or
1.
Dmaj7
3
3
no one else.
No
one else.
D6
2.
way,
Em9
(A bass)
You are,
you're gon - na miss my lov - in',
You're gon - na miss my love.
(You're gon - na miss my lov - in')
(You're gon - na miss my lov - in')
Dmaj7
You're gon - na miss, you're gon - na miss my love.


D
Em9
(A bass)
(You're gon - na miss my lov - in'_____)
Oh,_____
Late in the mid-night hour,_ ba - by,
(You're gon - na miss my lov - in'_____)
When it's cold out - side,_____
Dmaj7
(You're gon - na miss my lov - in'_____)
3
You're gon-na miss, you're gon-na miss my love._____
D6
Dmaj7
Em9
(A bass)
D. S. al Coda
Repeat and fade
Coda
Em9
(A bass)
may-be's.
(You're gon - na miss my lov - in'_____)
Late in the mid-night hour,_ ba - by,
(You're gon - na miss my lov - in'_____)
When it's cold out - side,_____
(You're gon - na miss my lov - in'_____
You're gon-na
Dmaj7
D
_____)
3
miss, you're gon - na miss my love._____
Oh,_____

THE BOYS ARE BACK IN TOWN



BONUS SECTION

A

AFTER THE LOVIN' 2

C

COULD IT BE MAGIC 21

E

EVERGREEN 5

I

I LOVE MY WIFE 8

M

MOODY BLUE 10

N

NADIA'S THEME 16

NEW KID IN TOWN 18

S

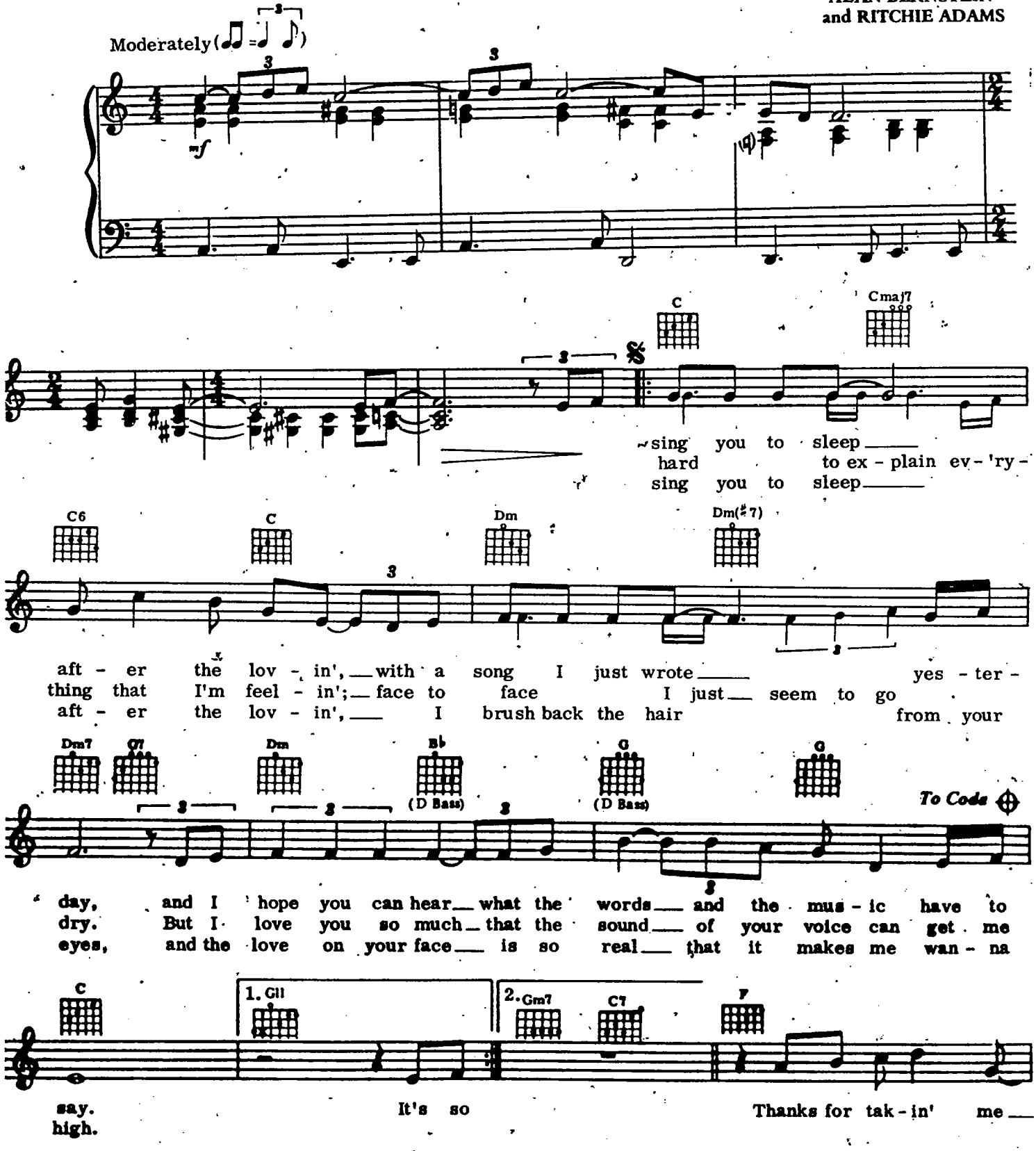
SOLITAIRE 12

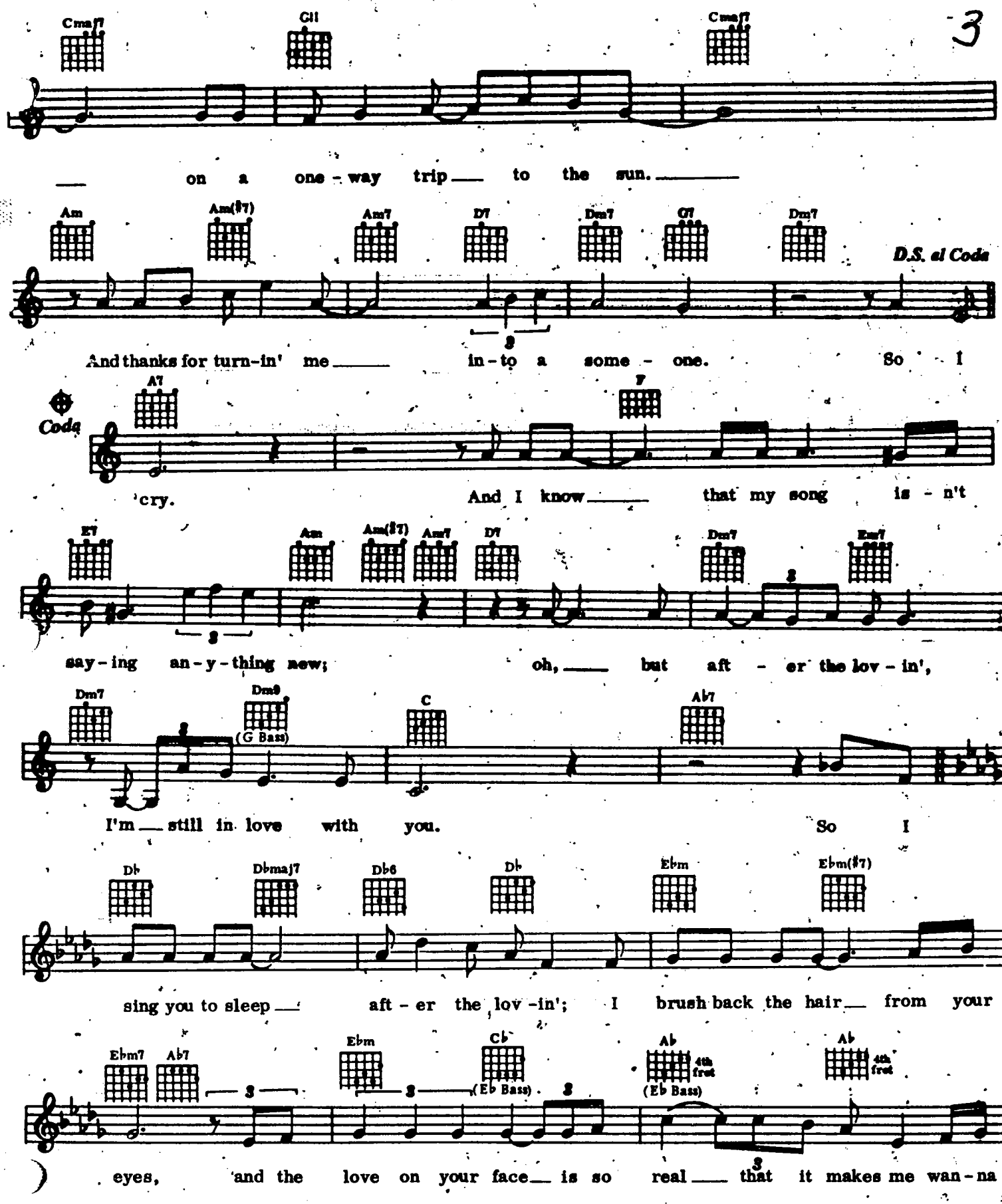
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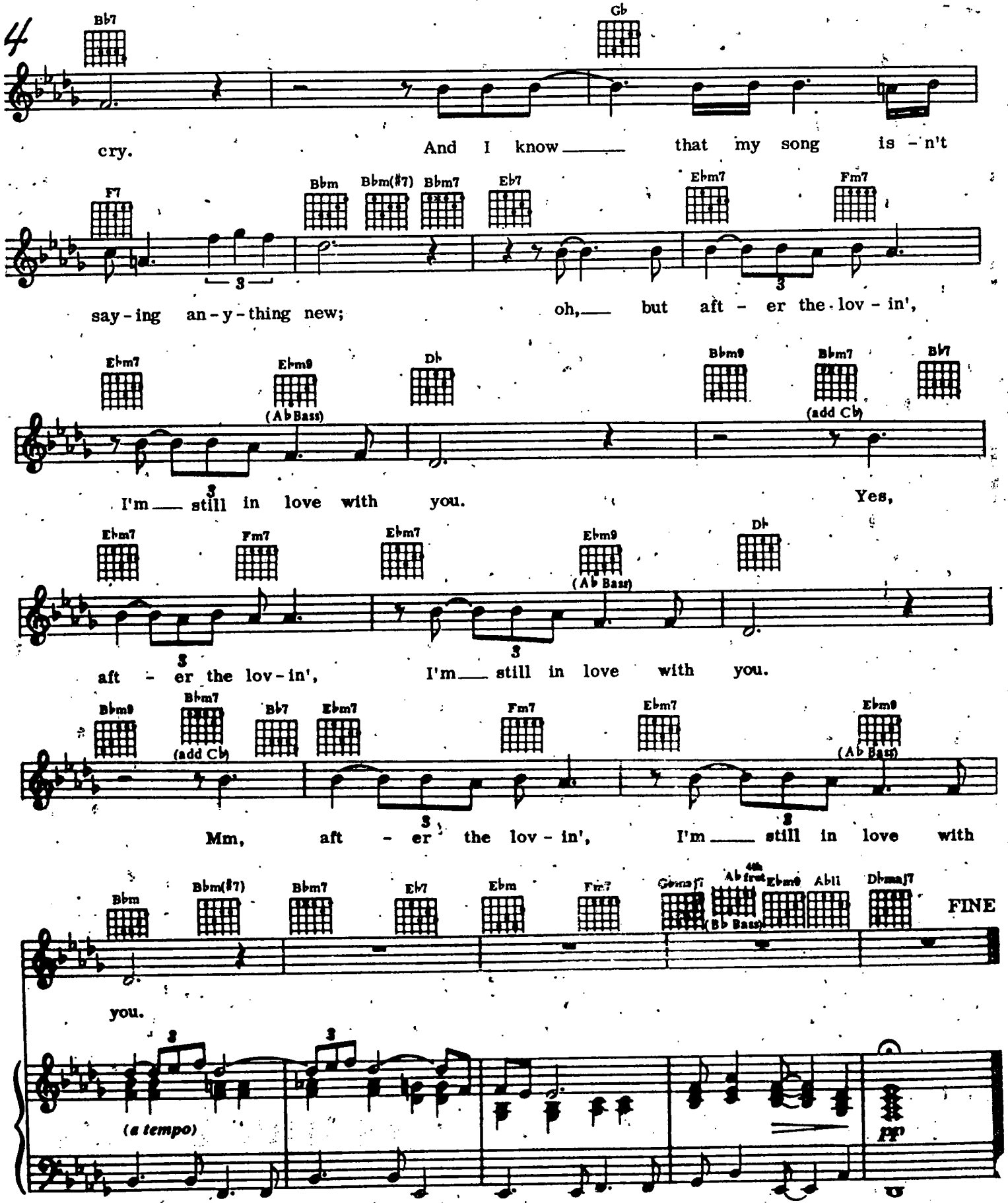
TORN BETWEEN TWO LOVERS 14

AFTER THE LOVIN'

Words and Music by
ALAN BERNSTEIN
and RITCHIE ADAMS




Cmaj7
G11
Cmaj7
on a one - way trip to the sun.
Am
Am(♯7)
Am7
D7
Dm7
G7
Dm7
D.S. al Coda
And thanks for turn-in' me in - to a some - one. So I
Coda
A7
F
cry. And I know that my song is - n't
E7
Am
Am(♯7)
Am7
D7
Dm7
Em7
say - ing an - y - thing new; oh, but aft - er the lov - in',
Dm7
Dm9
(G Bass)
C
Ab7
I'm still in love with you. So I
Db
Dbmaj7
Db6
Db
Ebm
Ebm(♯7)
sing you to sleep aft - er the lov - in'; I brush back the hair from your
Ebm7
Ab7
Ebm
Cb
(Eb Bass)
Ab
4th fret
(Eb Bass)
Ab
4th fret
eyes, and the love on your face is so real that it makes me wan - na


4
Bb7
Gb
cry.
And I know ___ that my song is - n't
F7
Bbm
Bbm(#7)
Bbm7
Eb7
Ebm7
Fm7
say - ing an - y - thing new;
oh, ___ but aft - er the - lov - in',
Ebm7
Ebm9
(Ab Bass)
Db
Bbm9
Bbm7
(add Cb)
Bb7
I'm ___ still in love with you.
Yes,
Ebm7
Fm7
Ebm7
Ebm9
(Ab Bass)
Db
aft - er the lov - in',
I'm ___ still in love with you.
Bbm9
Bbm7
(add Cb)
Bb7
Ebm7
Fm7
Ebm7
Ebm9
(Ab Bass)
Mm,
aft - er the lov - in',
I'm ___ still in love with
Bbm
Bbm(#7)
Bbm7
Eb7
Ebm
Fm7
Gbmaj7
Ab 4th fret
(Bb Bass)
Ebm9
Ab11
Dbmaj7
FINE
you.
(a tempo)
pp

EVERGREEN
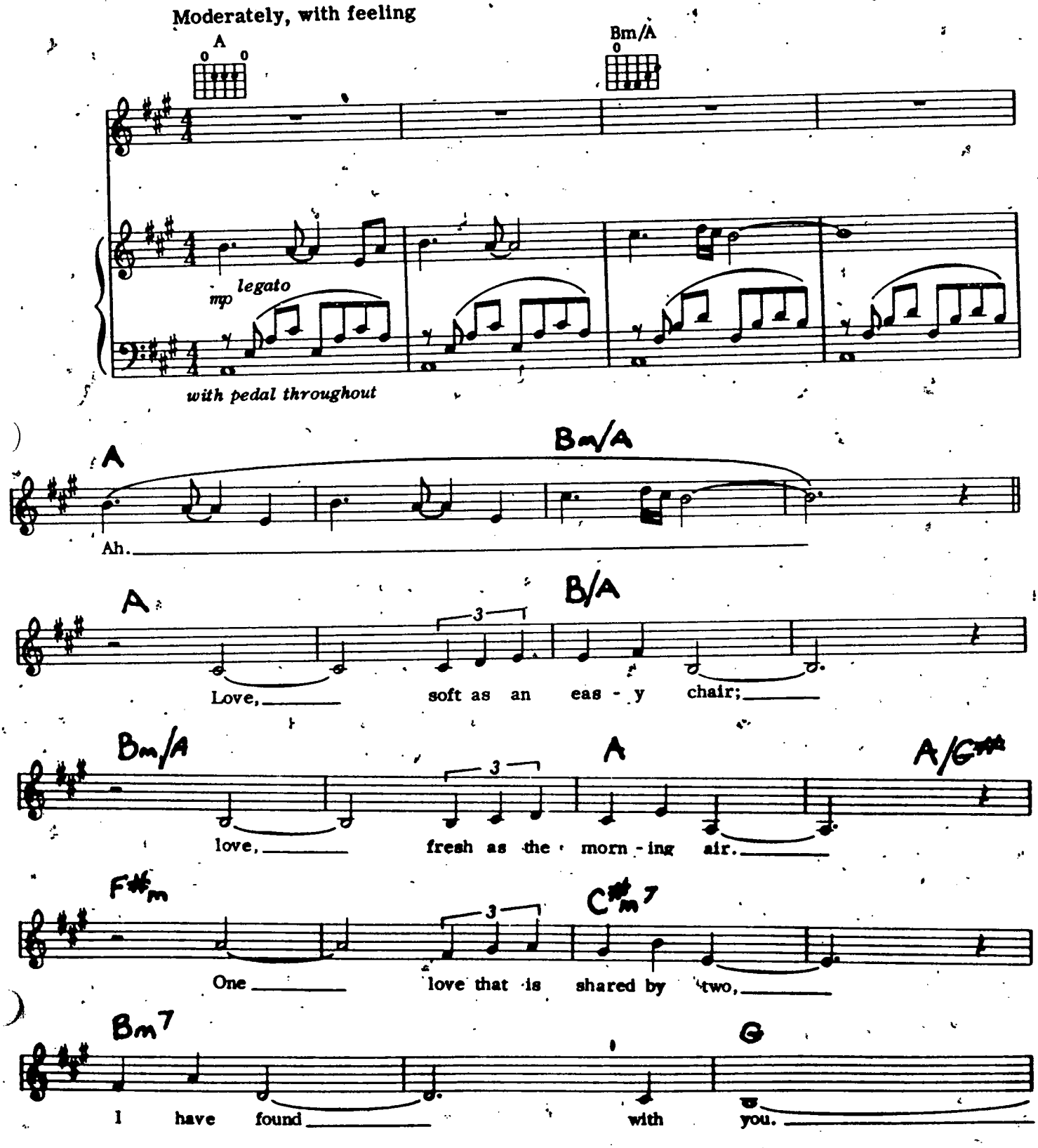
(Love Theme From "A STAR IS BORN")
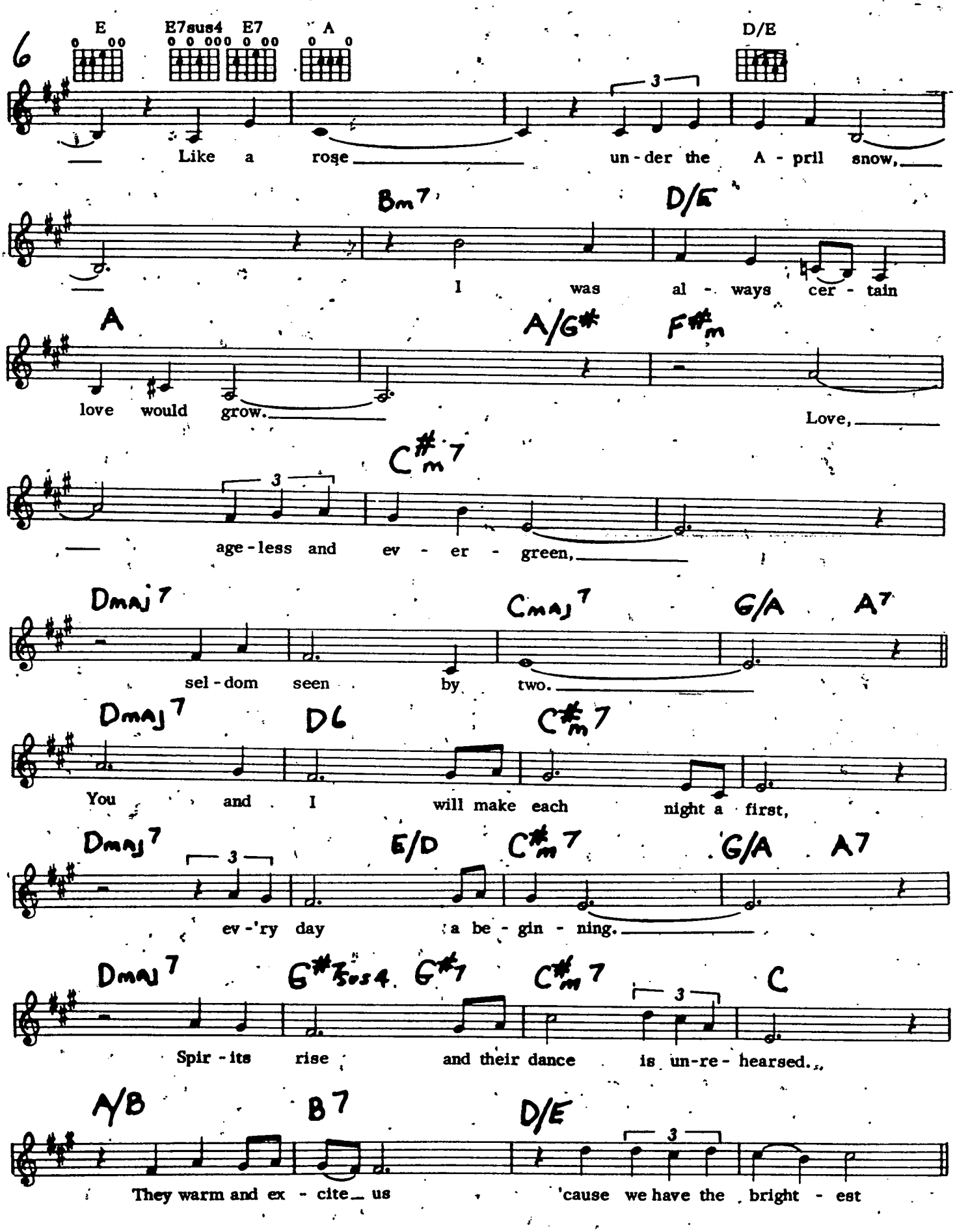
First Artists presents A BARWOOD-JON PETERS PRODUCTION of A STAR IS BORN
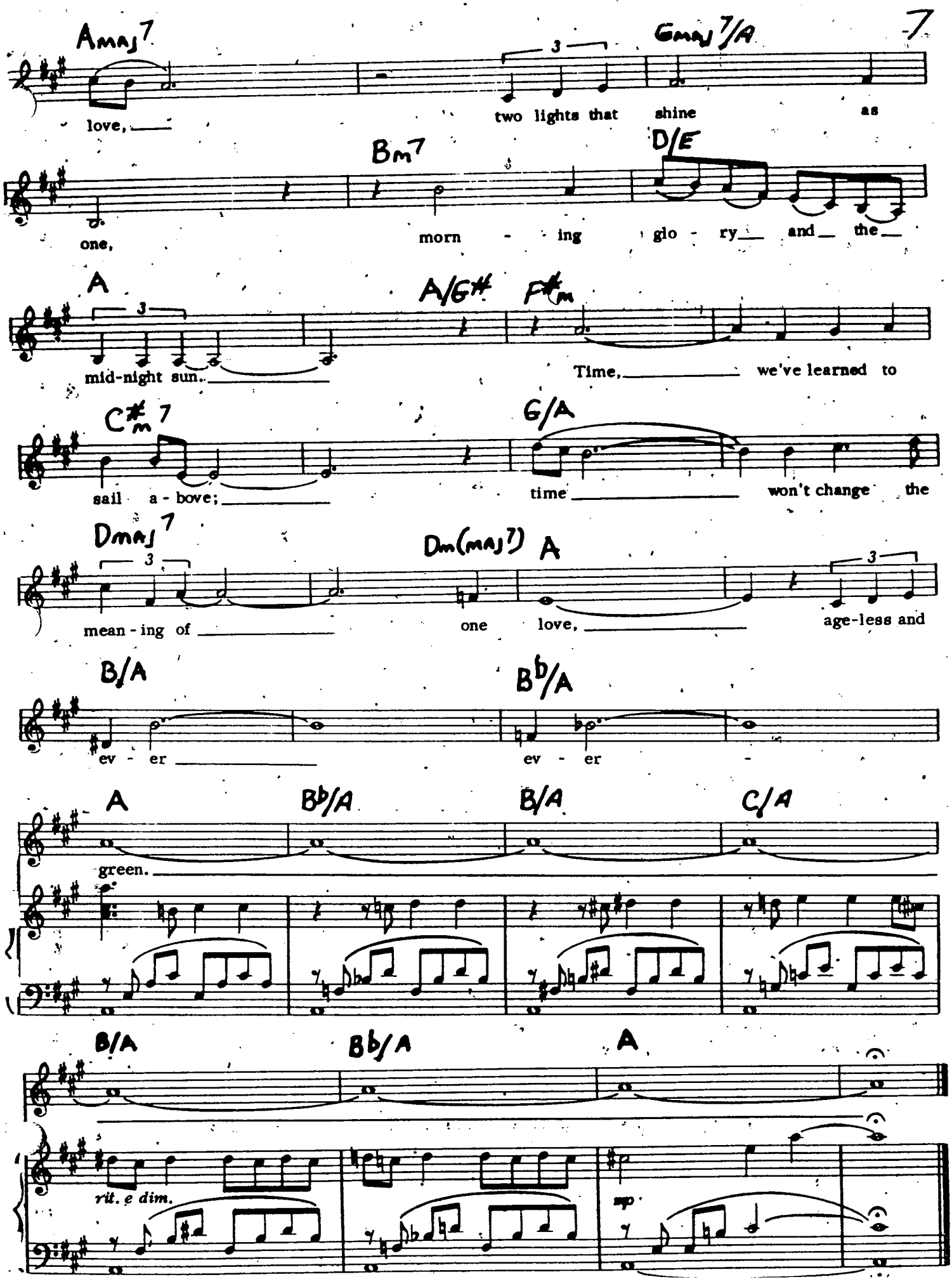
Words by
PAUL WILLIAMS

Music by
BARBRA STREISAND

Moderately, with feeling




6
E
E7sus4
E7
A
D/E
Like a rose under the April snow,
Bm7
D/E
I was always certain
A
A/G#
F#m
love would grow.
Love,
C#m7
ageless and evergreen,
Dmaj7
Cmaj7
G/A
A7
seldom seen by two.
Dmaj7
D6
C#m7
You and I will make each night a first,
Dmaj7
E/D
C#m7
G/A
A7
everyday a beginning.
Dmaj7
G#7sus4
G#7
C#m7
C
Spirits rise and their dance is unrehearsed.
A/B
B7
D/E
They warm and excite us 'cause we have the brightest


Amaj7
Gmaj7/A
love,
two lights that shine as
Bm7
D/E
one,
morn - ing glo - ry and the
A
A/G#
F#m
mid-night sun.
Time, we've learned to
C#m7
G/A
sail a - bove;
time won't change the
Dmaj7
Dm(maj7)
A
mean - ing of
one love,
age-less and
B/A
Bb/A
ev - er
ev - er
A
Bb/A
B/A
C/A
green.
B/A
Bb/A
A
rit. e dim.
mp

8
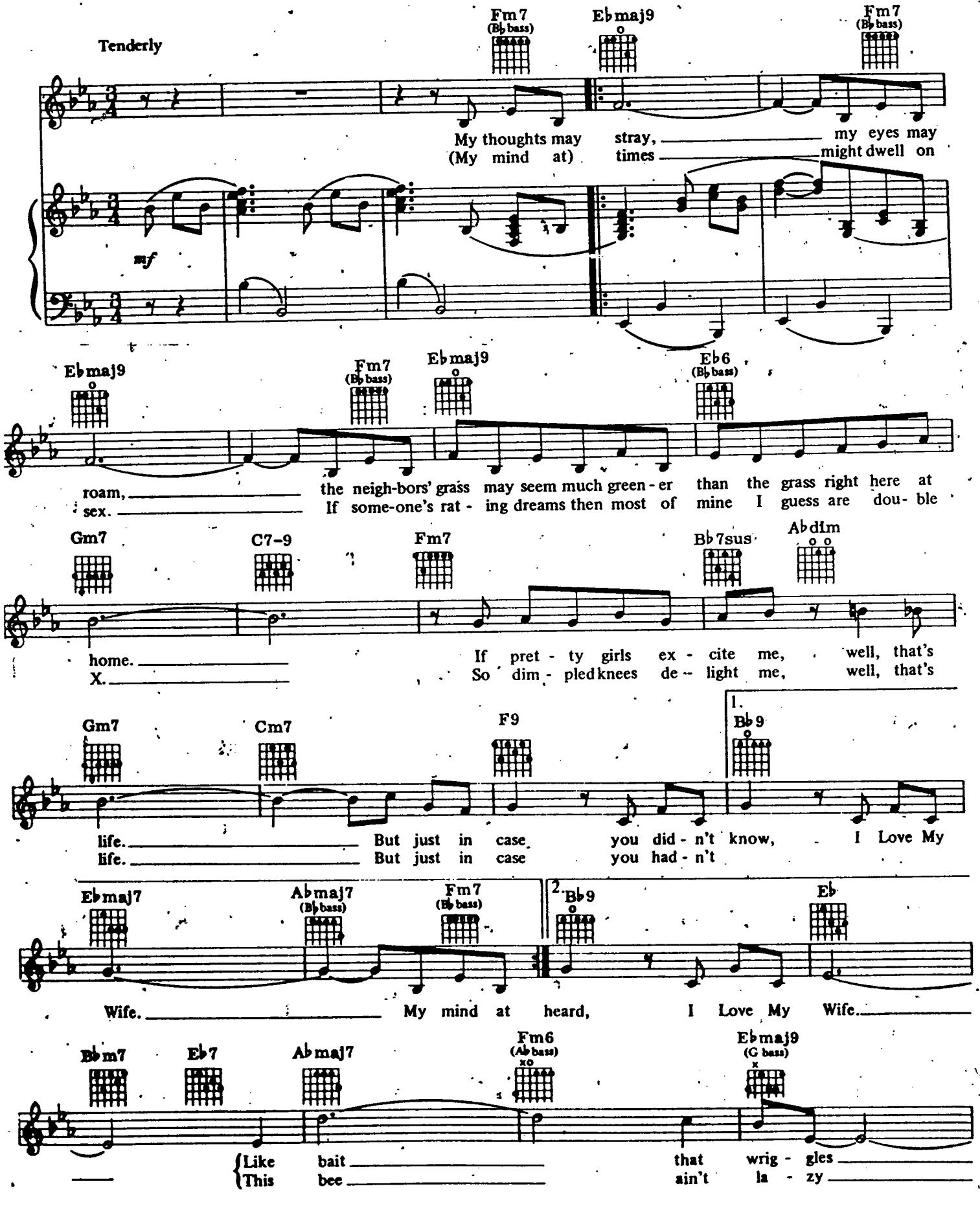
From The Broadway Musical "I LOVE MY WIFE"
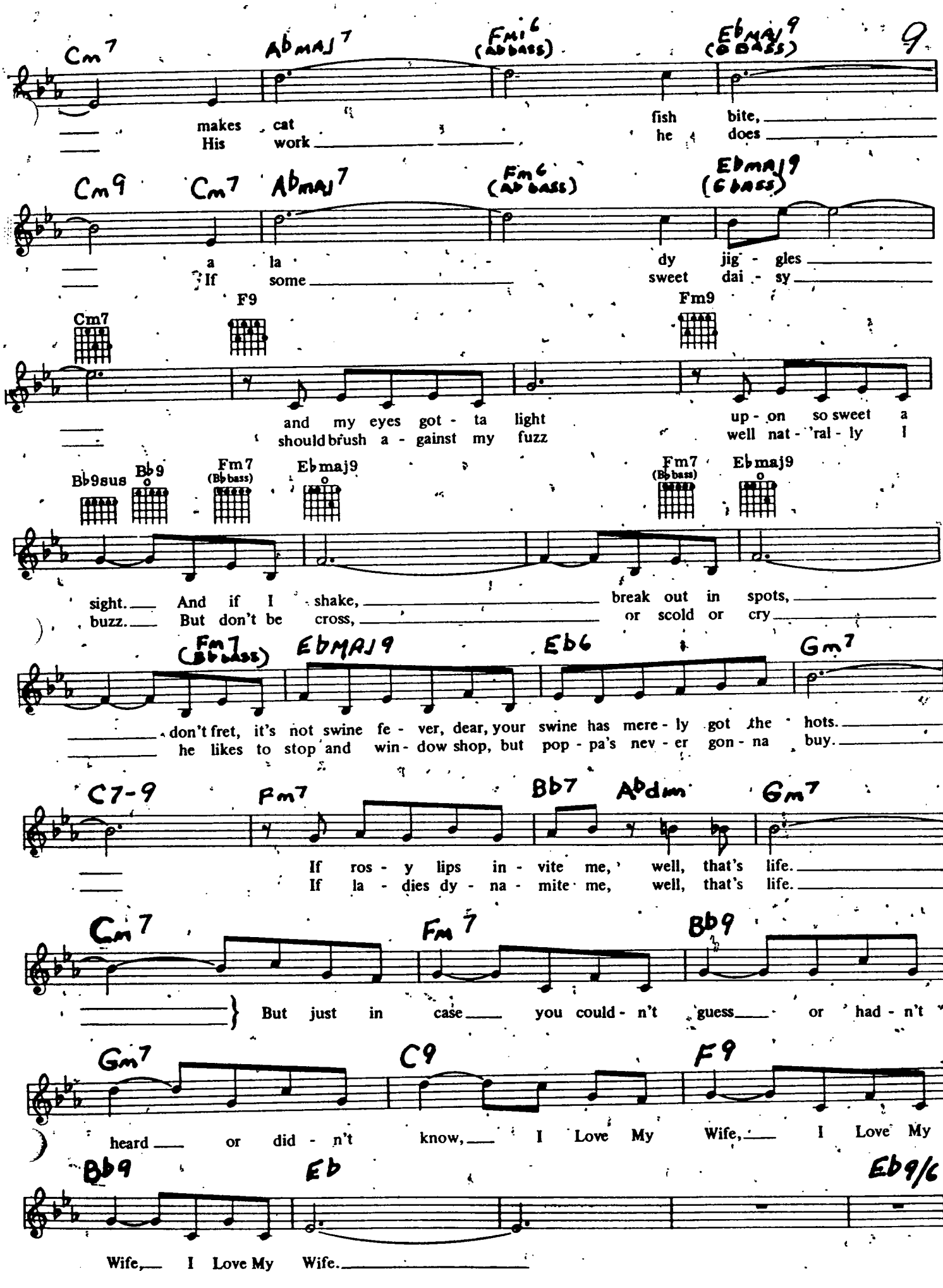
I LOVE MY WIFE

Music by
CY COLEMAN

Lyrics by
MICHAEL STEWART

Tenderly
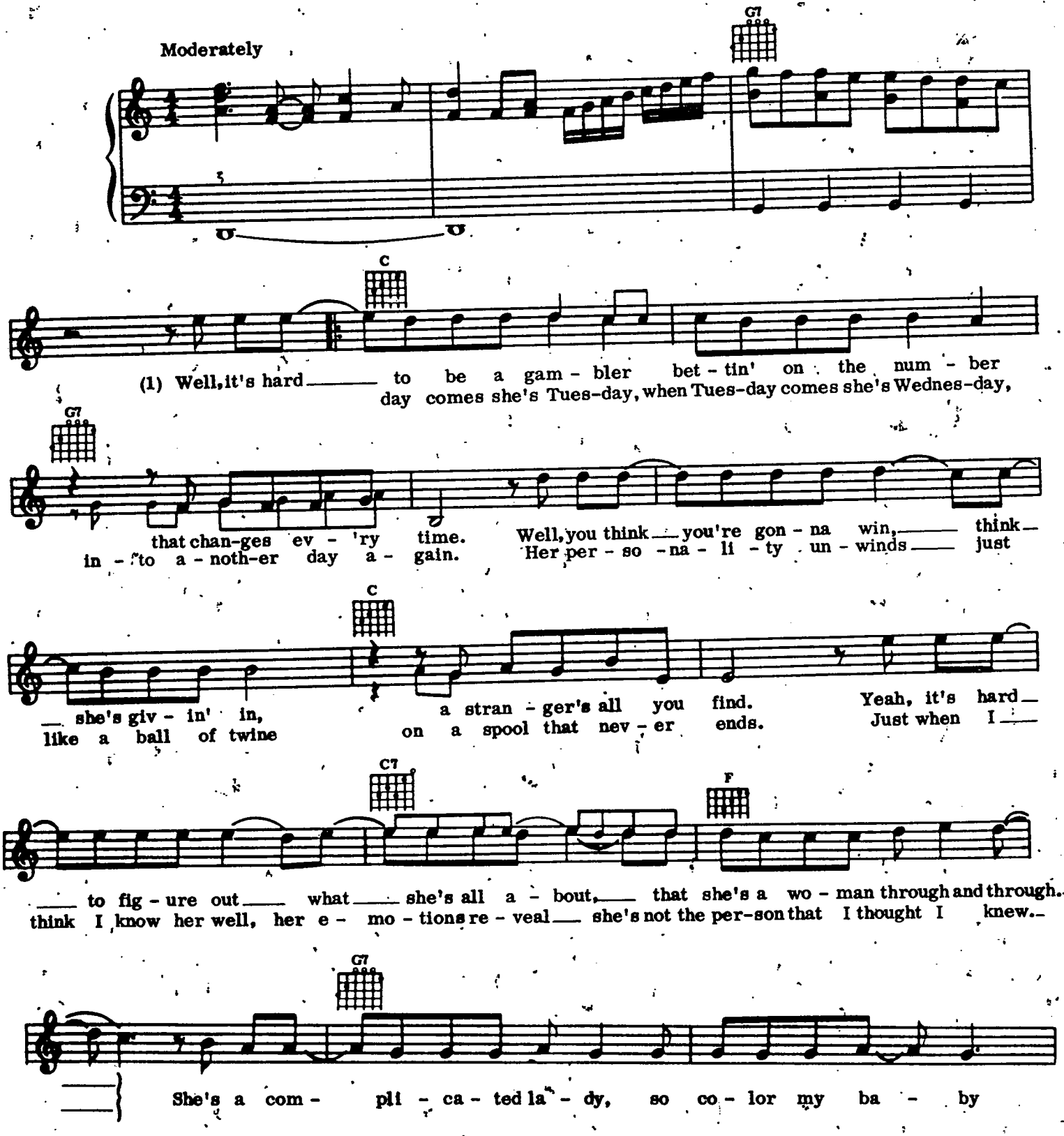


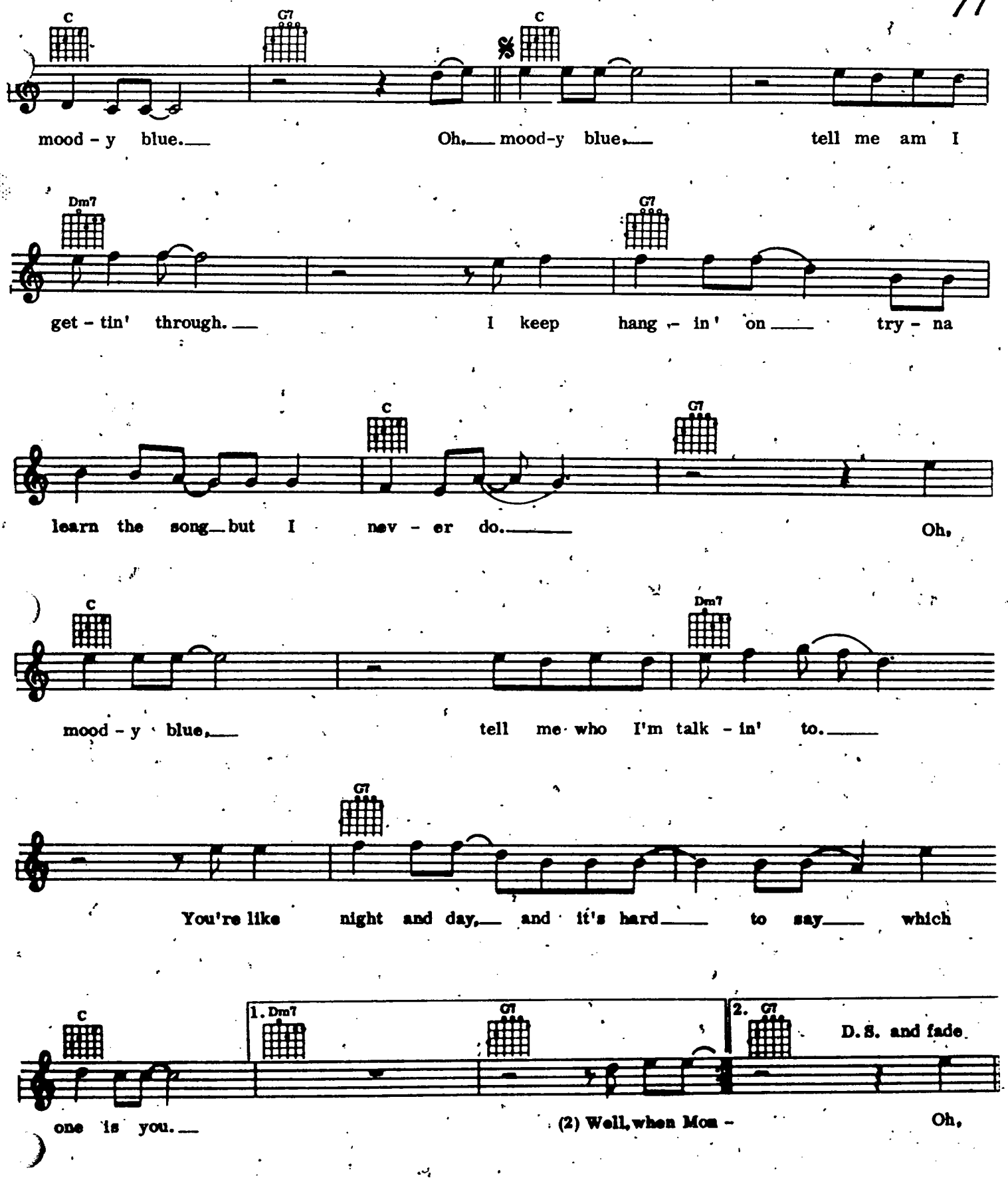

Cm7 AbMAJ7 Fm6 (Ab bass) EbMAJ9 (G bass) 9
makes cat fish bite,
His work he does
Cm9 Cm7 AbMAJ7 Fm6 (Ab bass) EbMAJ9 (G bass)
a la dy jig - gles
If some sweet dai - sy
Cm7 F9 Fm9
and my eyes got - ta light up - on so sweet a
should brush a - gainst my fuzz well nat - 'ral - ly I
Bb9sus Bb9 Fm7 (Bb bass) Ebmaj9 Fm7 (Bb bass) Ebmaj9
sight. And if I shake, break out in spots,
buzz. But don't be cross, or scold or cry
Fm7 (Bb bass) EbMAJ9 Eb6 Gm7
don't fret, it's not swine fe - ver, dear, your swine has mere - ly got the hots.
he likes to stop and win - dow shop, but pop - pa's nev - er gon - na buy.
C7-9 Fm7 Bb7 Abdim Gm7
If ros - y lips in - vite me, well, that's life.
If la - dies dy - na - mite me, well, that's life.
Cm7 Fm7 Bb9
But just in case you could - n't guess or had - n't
Gm7 C9 F9
heard or did - n't know, I Love My Wife, I Love My
Bb9 Eb Eb9/6
Wife, I Love My Wife.

10

MOODY BLUE

Words and Music by
MARK JAMES




C
G7
C
mood - y blue.
Oh, mood-y blue,
tell me am I
Dm7
G7
get - tin' through.
I keep hang - in' on
try - na
C
G7
learn the song but I nev - er do.
Oh,
C
Dm7
mood - y blue,
tell me who I'm talk - in' to.
G7
You're like night and day, and it's hard
to say
which
C
1. Dm7
G7
2. G7
D.S. and fade
one is you.
(2) Well, when Mon -
Oh,

SOLITAIRE

Words and Music by
NEIL SEDAKA and PHIL CODY

Slowly

Tacet

Piano

Eb

There was a
A lit - tle

mp legato

with pedal throughout

F9

man, a lone - ly man,
hope goes up in smoke;

Bb7

Eb

who lost his love thru his in - dif - ference.
just how it goes goes with - out say - ing.

A heart that cared
There was a man,

F9

Bb7

that went un - shared un - til it
a lone - ly man, who would com -

Eb

Bb7sus4

Bb7
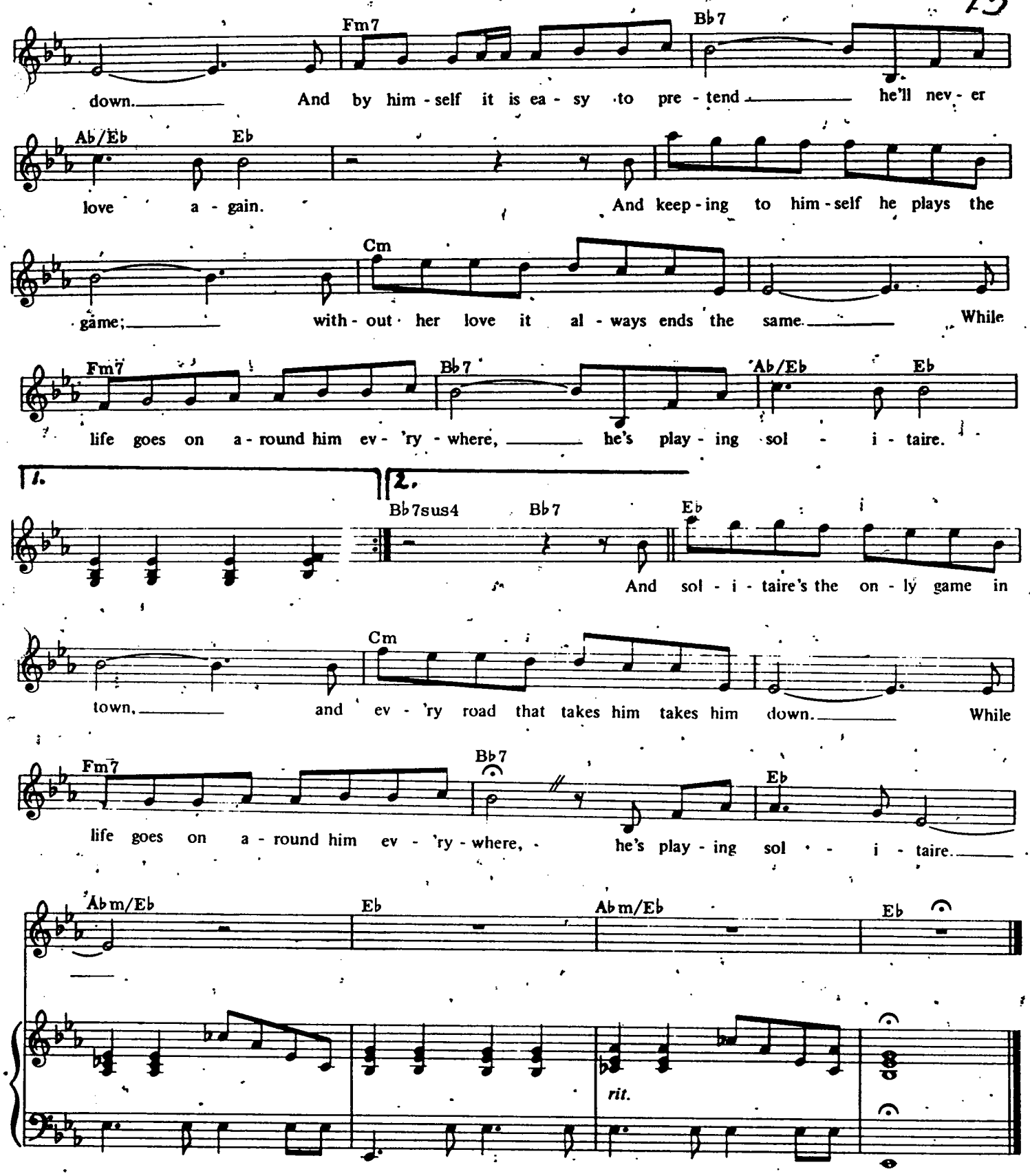
died with - in his si - lence.
mand the hand he's play - ing.

And

Eb

Cm
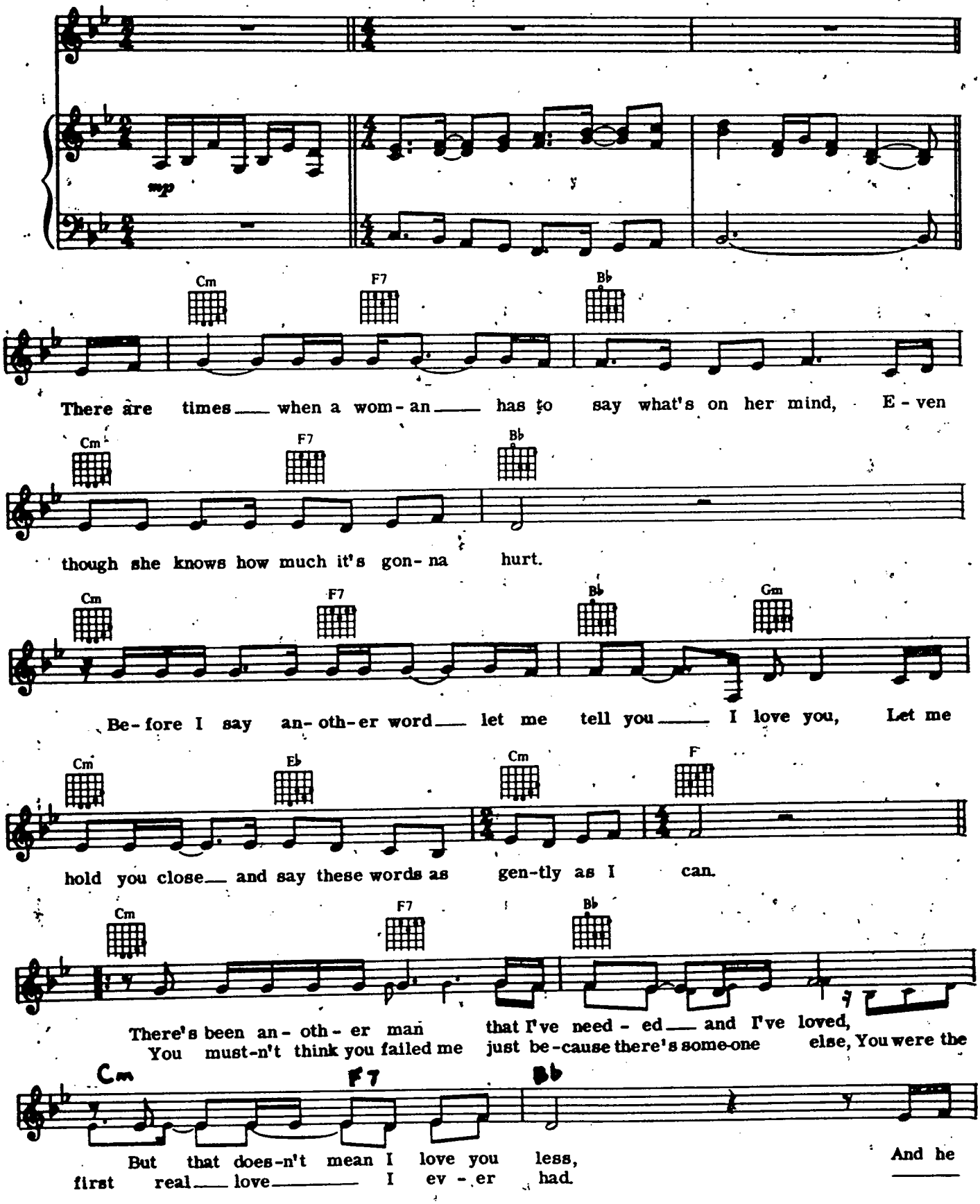
sol - i - taire's the on - ly game in town, and ev - 'ry road that takes him, takes him

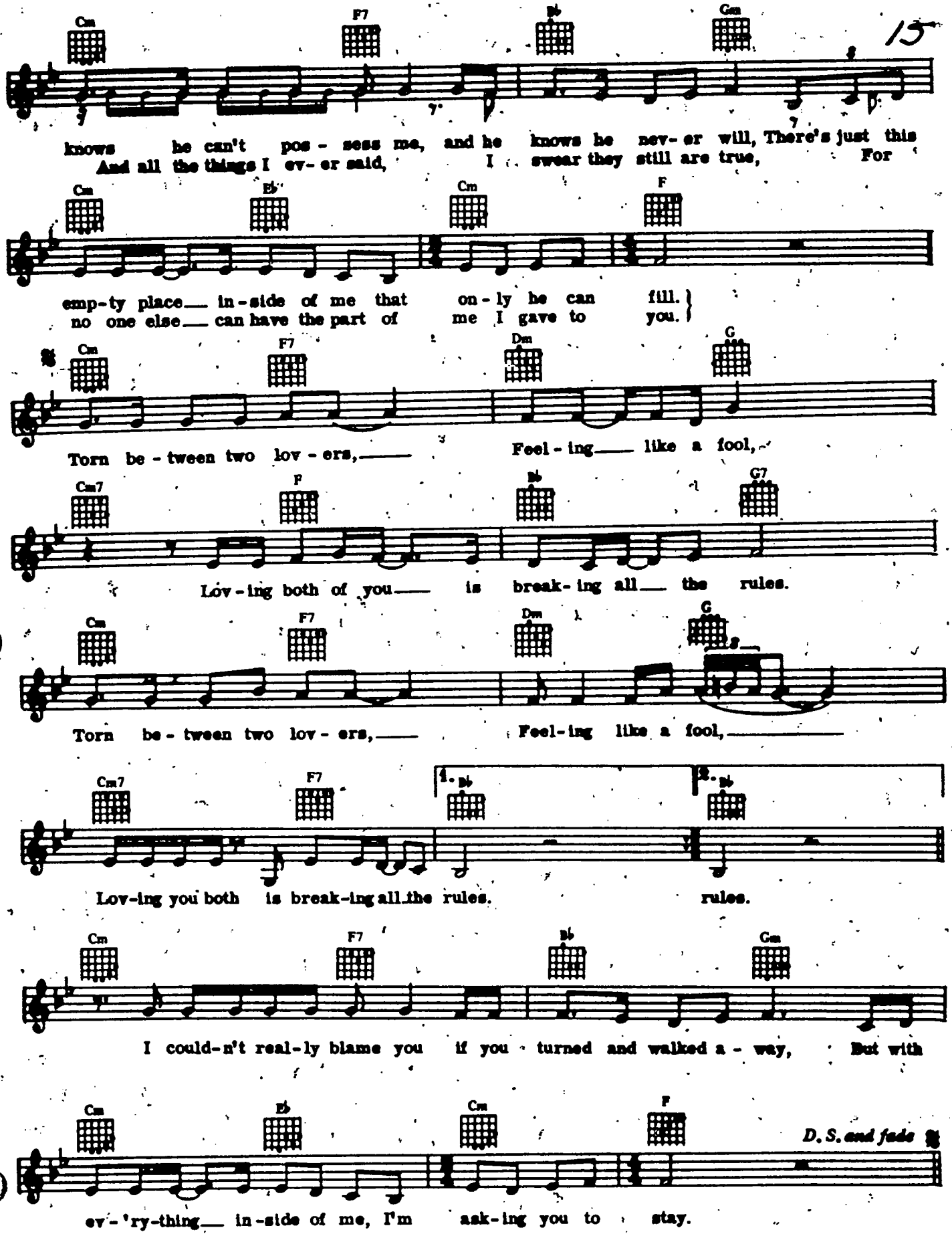

Fm7
Bb7
down. And by him - self it is ea - sy to pre - tend he'll nev - er
Ab/Eb
Eb
love a - gain. And keep - ing to him - self he plays the
Cm
game; with - out her love it al - ways ends the same. While
Fm7
Bb7
Ab/Eb
Eb
life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.
1.
2.
Bb7sus4
Bb7
Eb
And sol - i - taire's the on - ly game in
Cm
town, and ev - 'ry road that takes him takes him down. While
Fm7
Bb7
Eb
life goes on a - round him ev - 'ry - where, he's play - ing sol - i - taire.
Abm/Eb
Eb
Abm/Eb
Eb
rit.

TORN BETWEEN TWO LOVERS

Words and Music by
PHILLIP JARRELL and
PETER YARROW

Fairly Slow




Cm F7 B♭ Gm
knows he can't pos - sess me, and he knows he nev - er will, There's just this
And all the things I ev - er said, I swear they still are true, For
Cm E♭ Cm F
emp - ty place in - side of me that on - ly he can fill.
no one else can have the part of me I gave to you.
Cm F7 Dm G
Torn be - tween two lov - ers, Feel - ing like a fool,
Cm7 F B♭ G7
Lov - ing both of you is break - ing all the rules.
Cm F7 Dm G
Torn be - tween two lov - ers, Feel - ing like a fool,
Cm7 F7 1. B♭ 2. B♭
Lov-ing you both is break-ing all the rules. rules.
Cm F7 B♭ Gm
I could-n't real - ly blame you if you turned and walked a - way, But with
Cm E♭ Cm F
ev - 'ry-thing in - side of me, I'm ask - ing you to stay.
D.S. and fade

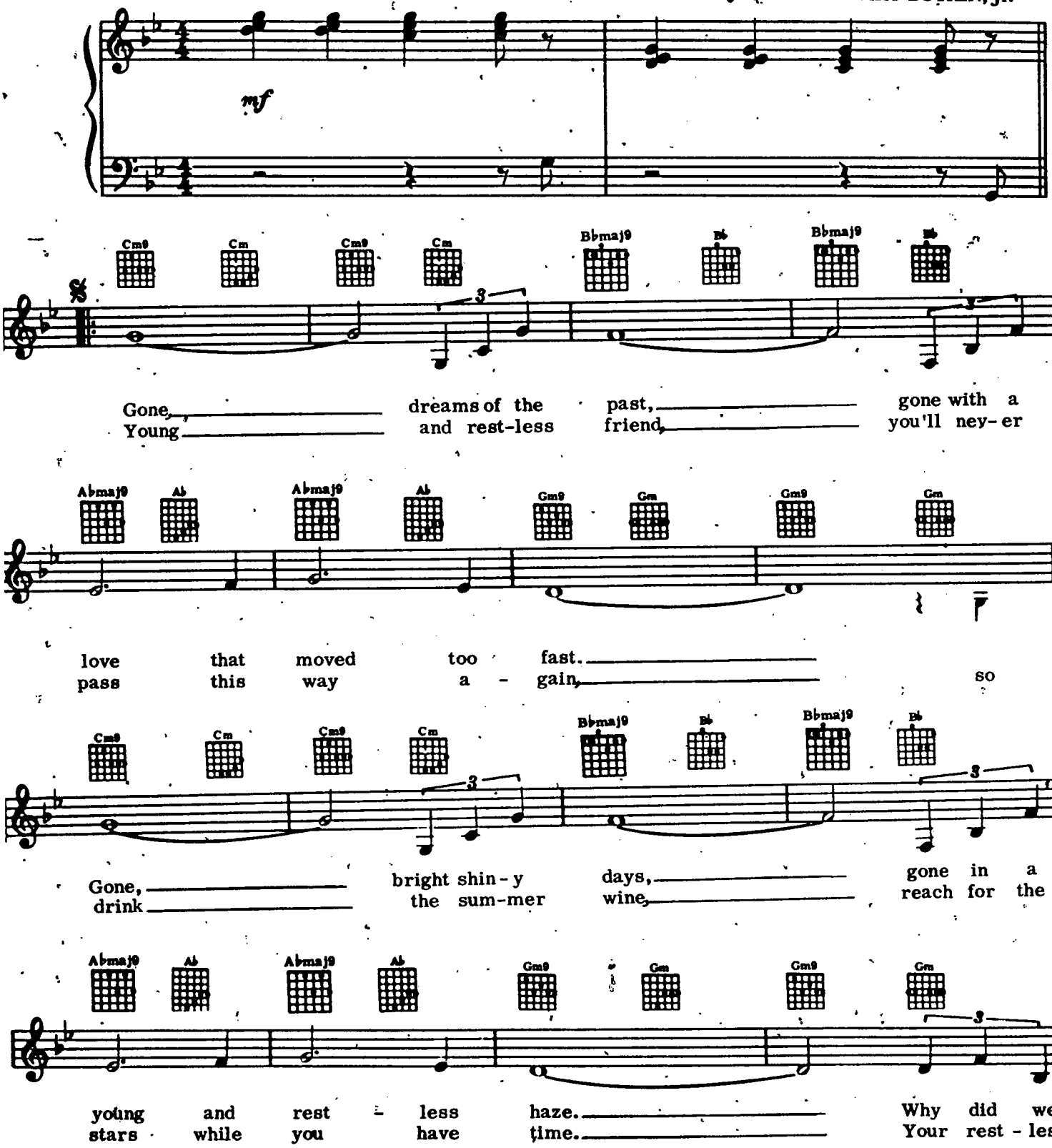
16

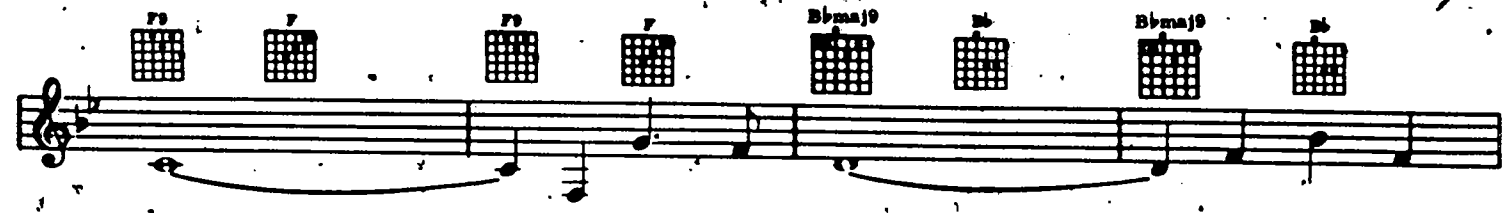
NADIA'S THEME
(The Young And The Restless)

Slow, with a beat

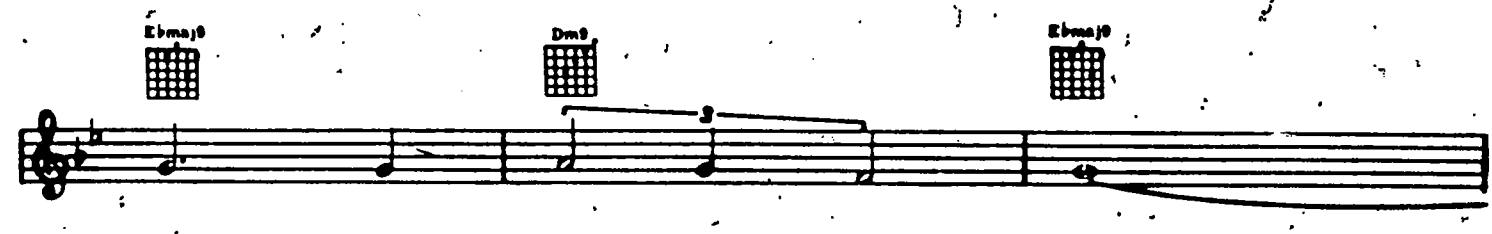
A Screen Gems T.V. Serial

Words and Music by
BARRY DE VORZON and
PERRY BOTKIN, Jr.

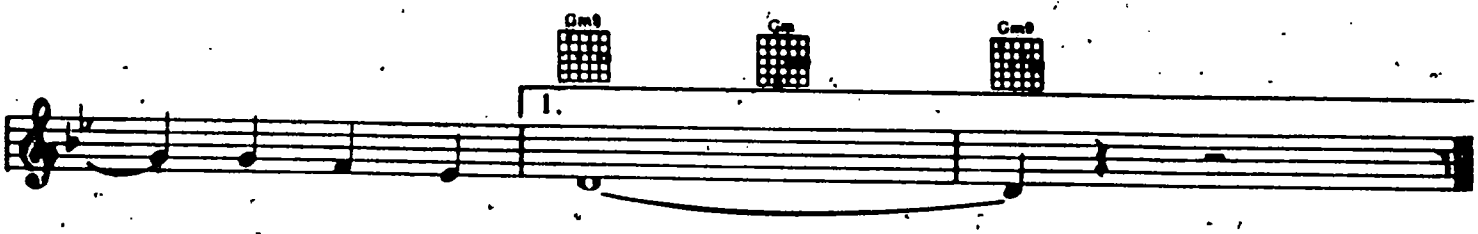




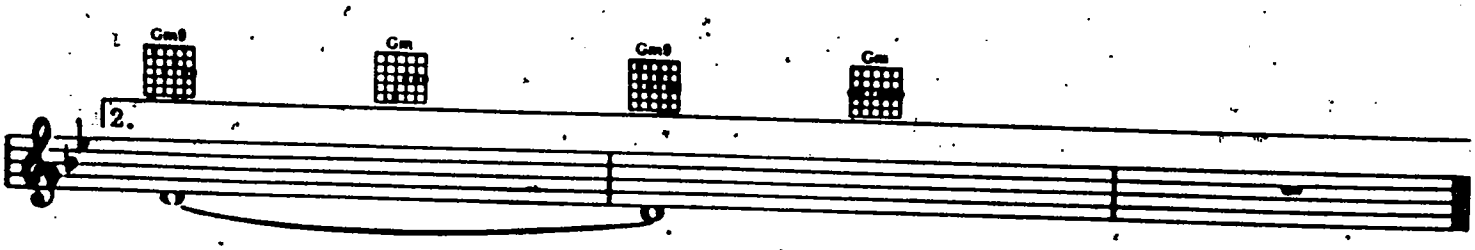
love then run a - way? So lit - tle
dreams will lead the way; so dream your



time, so much left to say
dreams and live for each day



and now it's gone.
while you are



young.
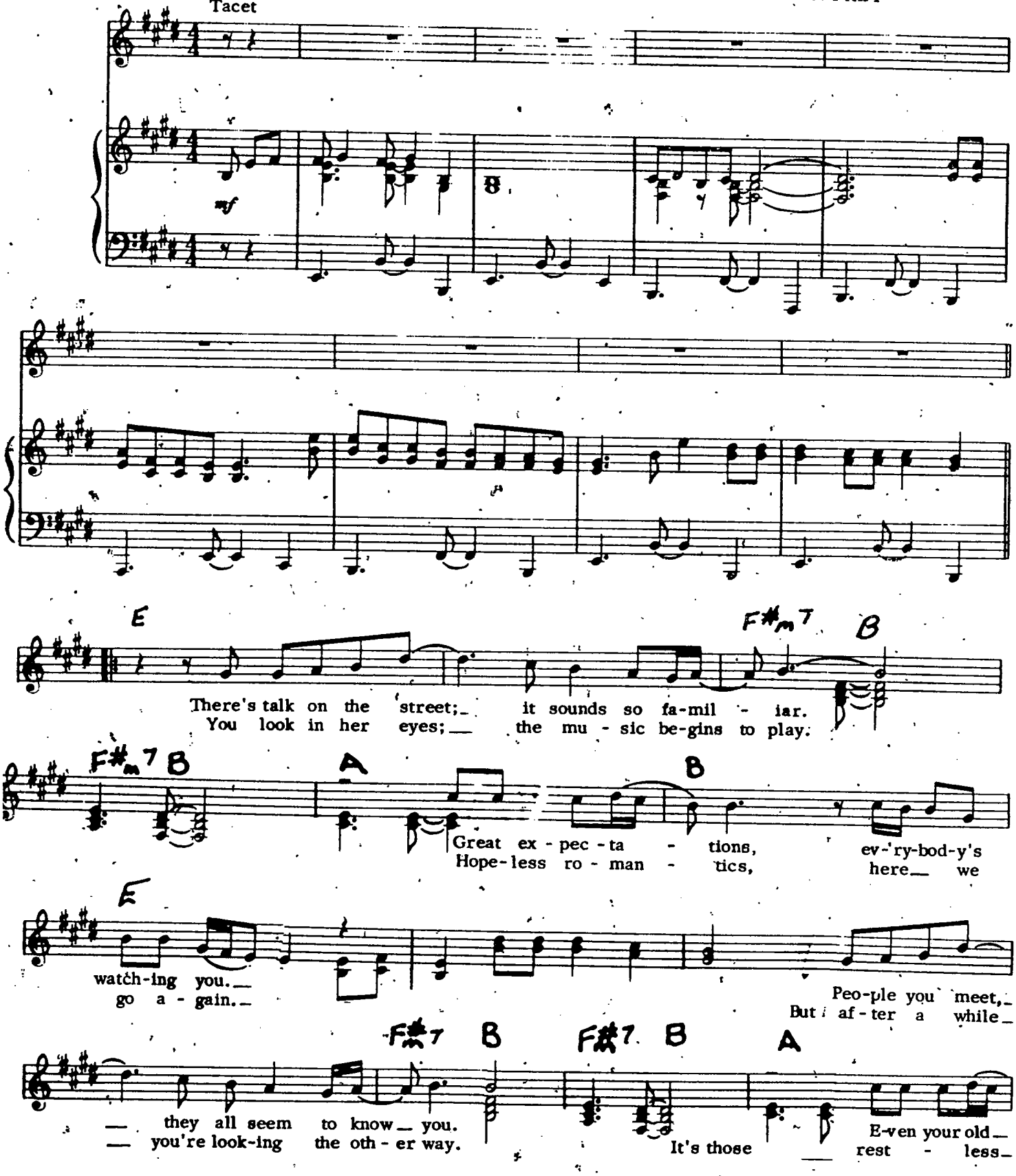
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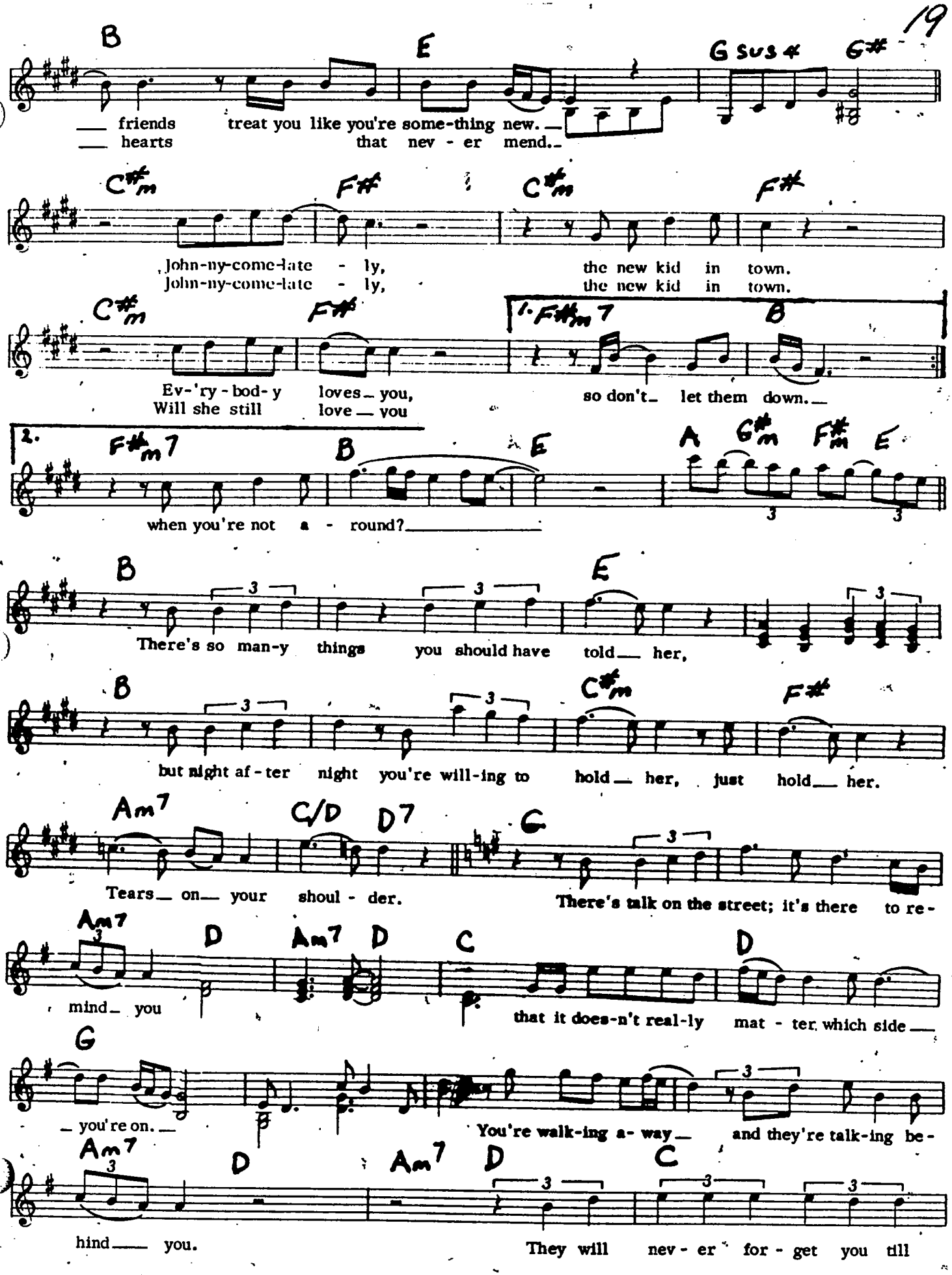
NEW KID IN TOWN
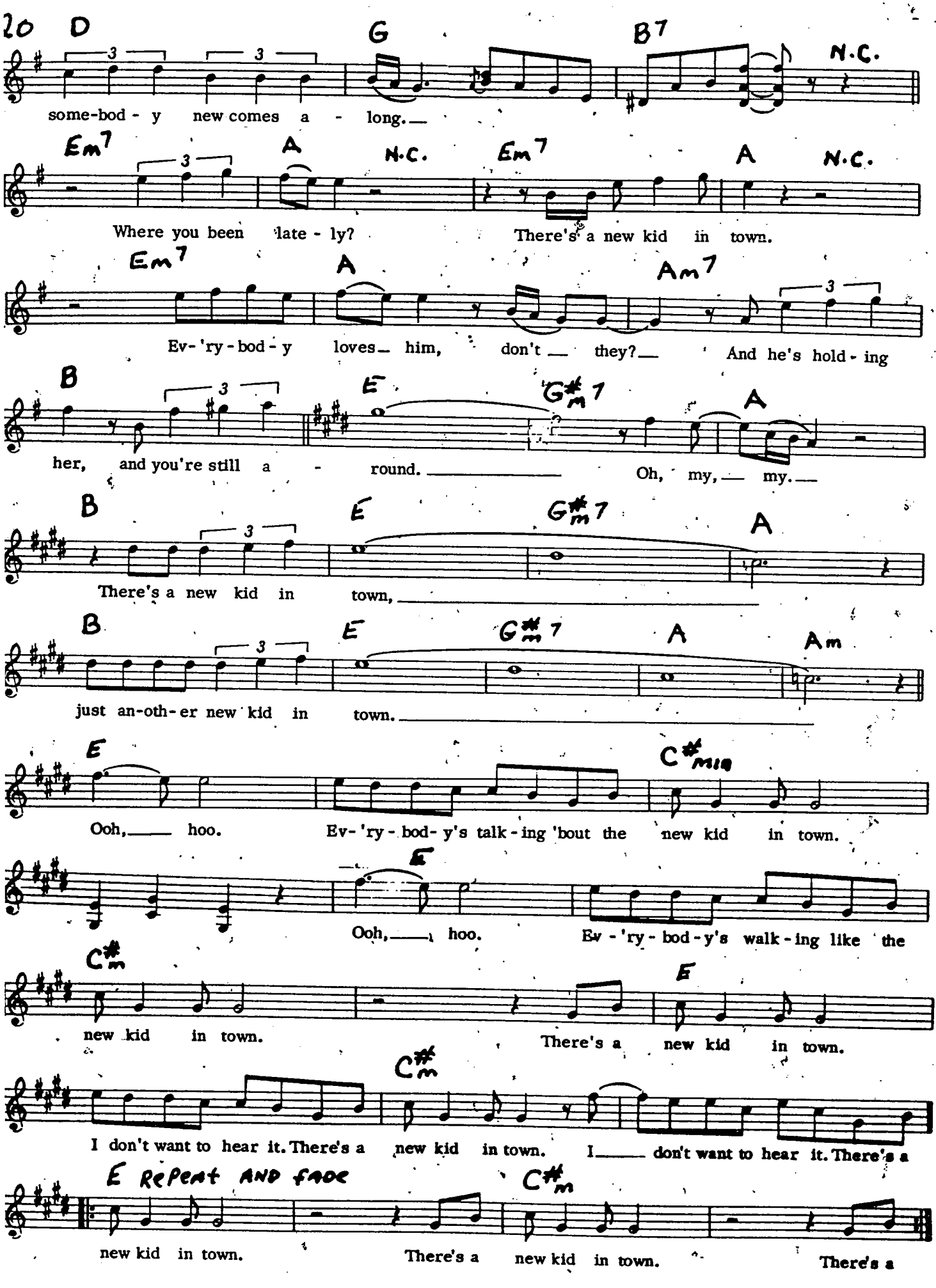
Words and Music by
JOHN DAVID SOUTHER, DON HENLEY
and GLENN FREY

Moderately

Tacet
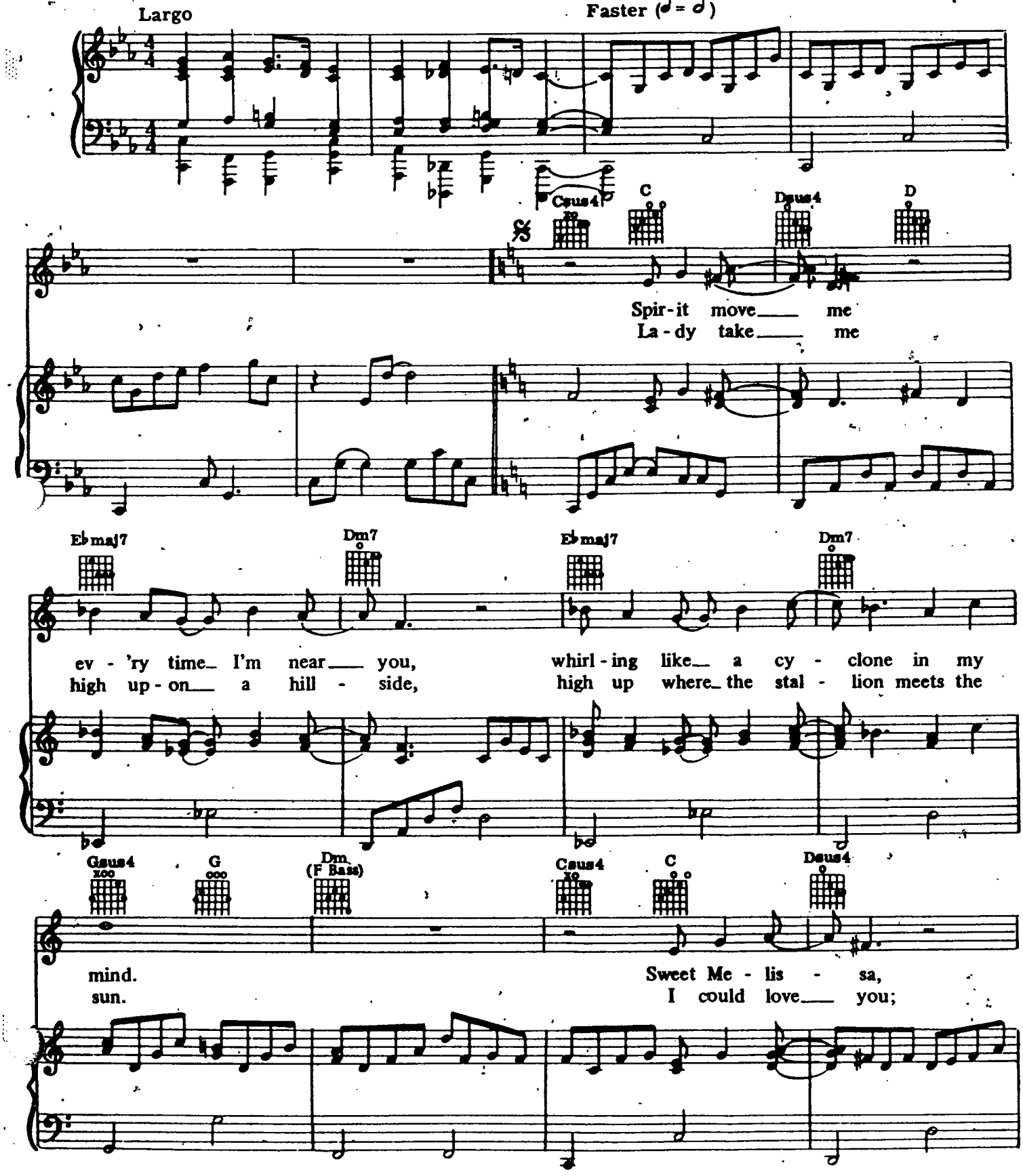



B
E
G SUS 4
G#
___ friends treat you like you're some-thing new. ___
___ hearts that nev - er mend. ___
C#m
F#
C#m
F#
John-ny-come-late - ly, the new kid in town.
John-ny-come-late - ly, the new kid in town.
C#m
F#
1. F#m7
B
Ev-'ry - bod- y loves ___ you, so don't ___ let them down. ___
Will she still love ___ you
2.
F#m7
B
E
A
G#m
F#m
E
when you're not a - round? ___
B
E
There's so man-y things you should have told ___ her,
B
C#m
F#
but night af - ter night you're will-ing to hold ___ her, just hold ___ her.
Am7
C/D
D7
G
Tears ___ on ___ your shoul - der.
There's talk on the street; it's there to re -
Am7
D
Am7
D
C
D
mind ___ you
that it does-n't real-ly mat - ter which side ___
G
___ you're on. ___
You're walk-ing a- way ___ and they're talk-ing be -
Am7
D
Am7
D
C
hind ___ you.
They will nev - er for - get you till
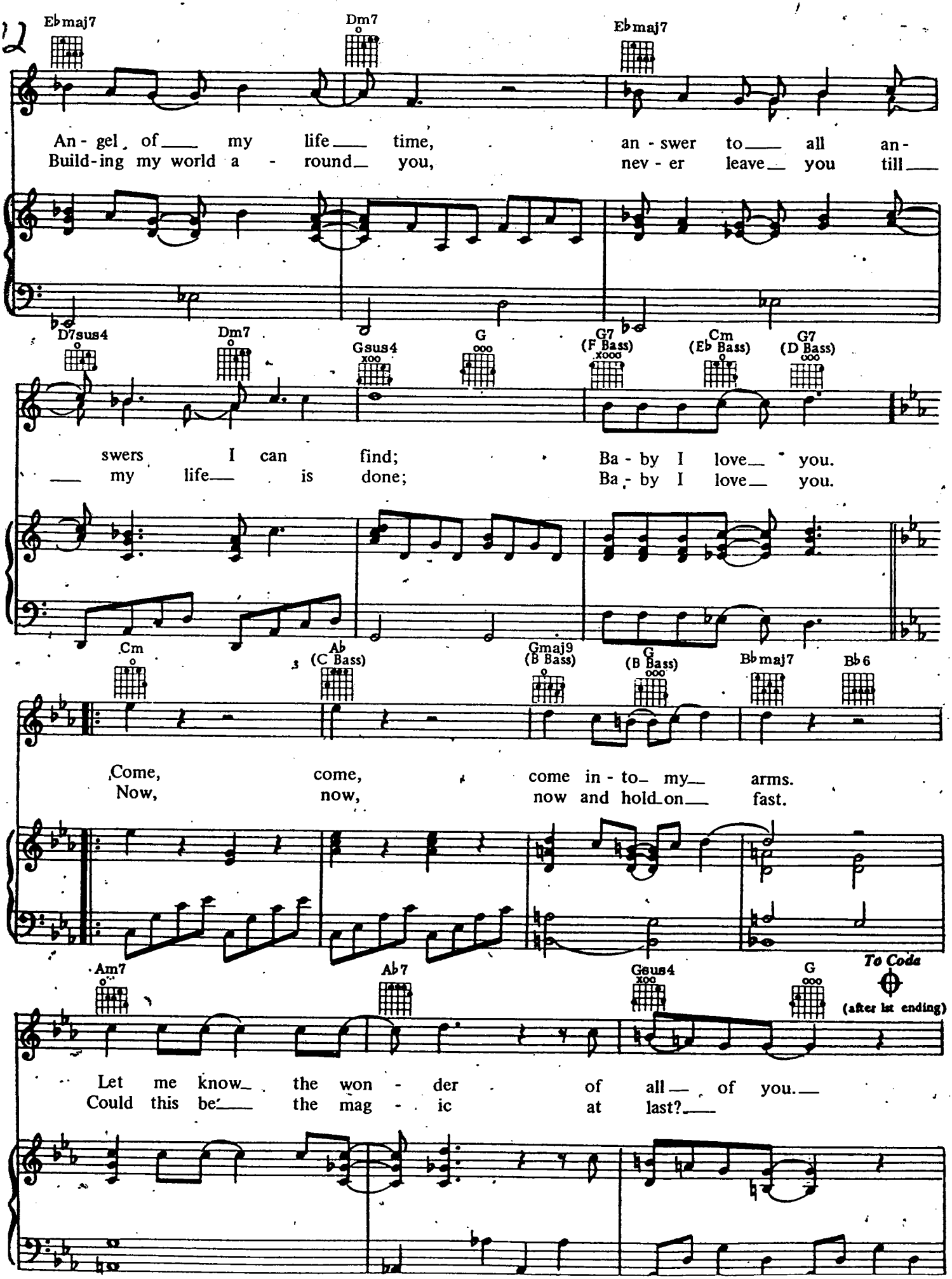

20 D G B7 N.C.
some-bod - y new comes a - long.
Em7 A N.C. Em7 A N.C.
Where you been late - ly? There's a new kid in town.
Em7 A Am7
Ev-'ry-bod-y loves him, don't they? And he's hold-ing
B E G#m7 A
her, and you're still a - round. Oh, my, my.
B E G#m7 A
There's a new kid in town,
B E G#m7 A Am
just an-oth-er new kid in town.
E C#MIN
Ooh, hoo. Ev-'ry-bod-y's talk-ing 'bout the new kid in town.
E
Ooh, hoo. Ev-'ry-bod-y's walk-ing like the
C#m E
new kid in town. There's a new kid in town.
C#m
I don't want to hear it. There's a new kid in town. I don't want to hear it. There's a
E REPEAT AND FADE C#m
new kid in town. There's a new kid in town. There's a
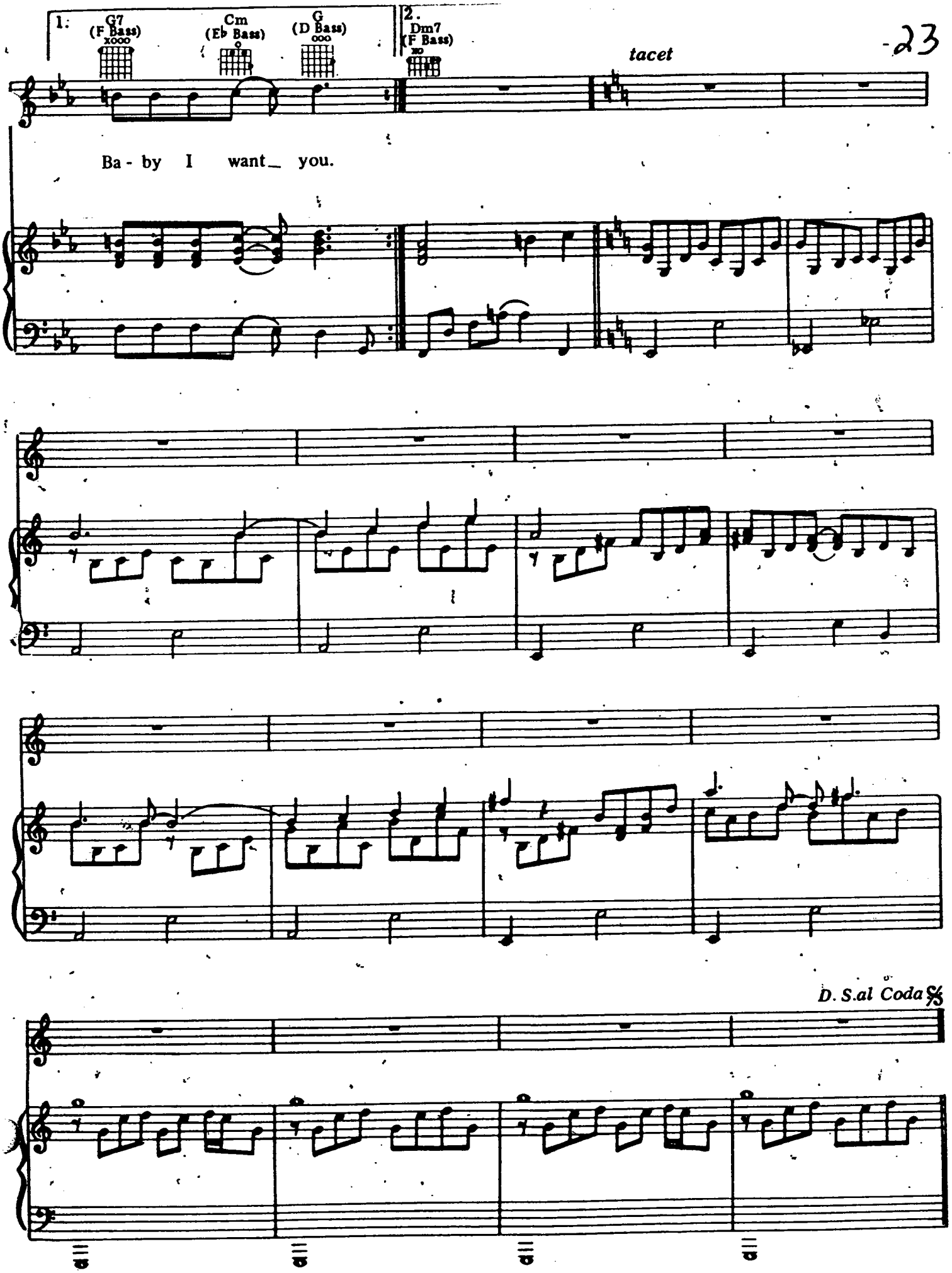
(Inspired by "PRELUDE IN C MINOR" by CHOPIN)

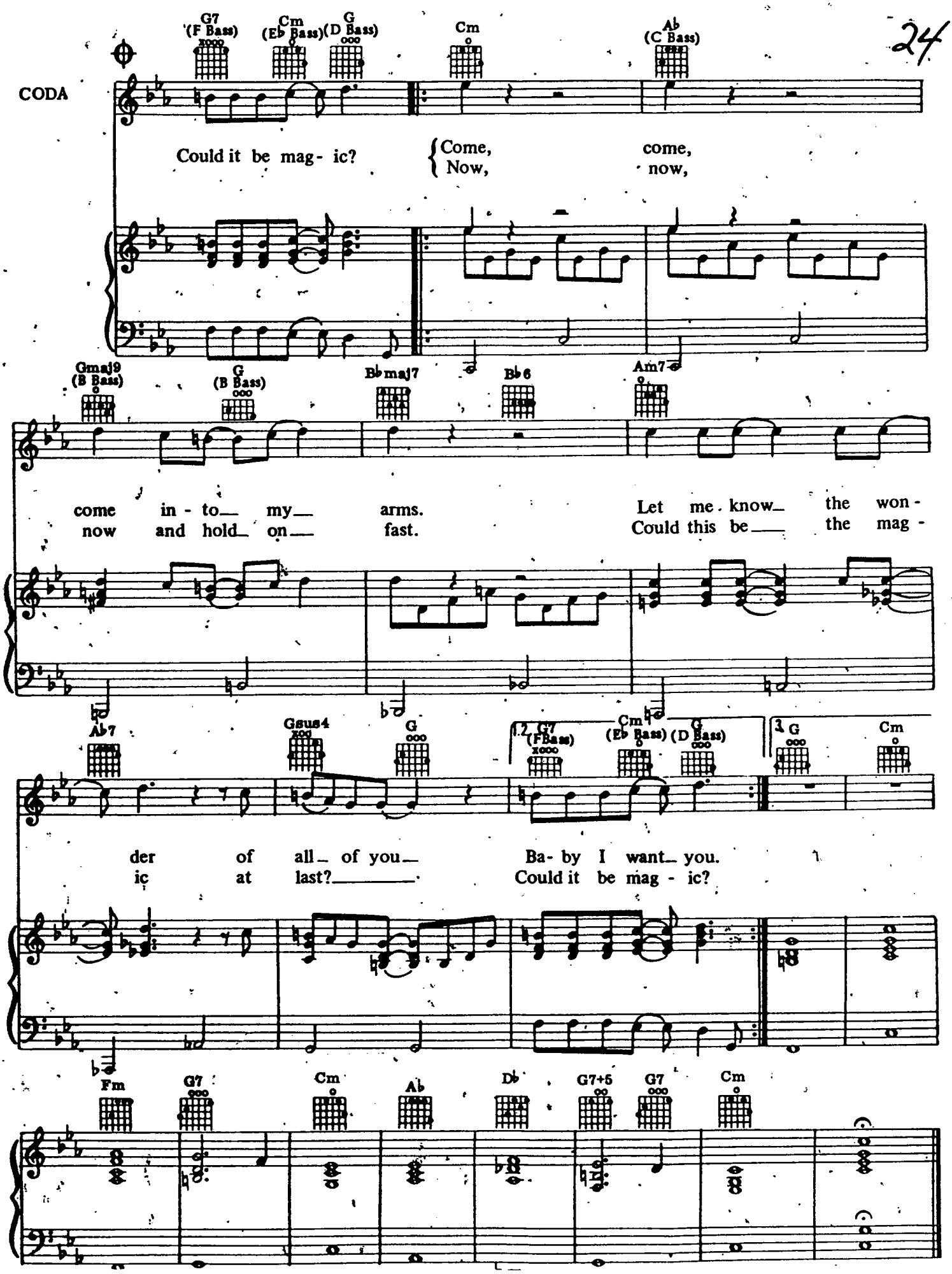
COULD IT BE MAGIC

Words and Music by
ADRIENNE ANDERSON
BARRY MANILOW




Ebmaj7
Dm7
Ebmaj7
An - gel of my life time, an - swer to all an -
Build-ing my world a - round you, nev - er leave you till
D7sus4
Dm7
Gsus4
G
G7 (F Bass)
Cm (Eb Bass)
G7 (D Bass)
swers I can find; Ba - by I love you.
my life is done; Ba - by I love you.
Cm
Ab (C Bass)
Gmaj9 (B Bass)
G (B Bass)
Bbmaj7
Bb6
Come, come, come in - to my arms.
Now, now, now and hold on fast.
Am7
Ab7
Gsus4
G
To Coda
(after 1st ending)
Let me know the won - der of all of you.
Could this be the mag - ic at last?


1.
G7
(F Bass)
Cm
(Eb Bass)
G
(D Bass)
2.
Dm7
(F Bass)
tacet
Ba - by I want_ you.
D. S.al Coda


CODA
G7 (F Bass)
Cm (Eb Bass)
G (D Bass)
Cm
Ab (C Bass)
Could it be mag- ic?
Come, come,
Now, now,
Gmaj9 (B Bass)
G (B Bass)
Bbmaj7
Bb6
Am7
come in - to my arms.
now and hold on fast.
Let me know the won -
Could this be the mag -
Ab7
Gsus4
G
1.2 G7 (F Bass)
Cm (Eb Bass)
G (D Bass)
3 G
Cm
der of all of you
ic at last?
Ba- by I want you.
Could it be mag - ic?
Fm
G7
Cm
Ab
Db
G7+5
G7
Cm